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VUEWEEKLY

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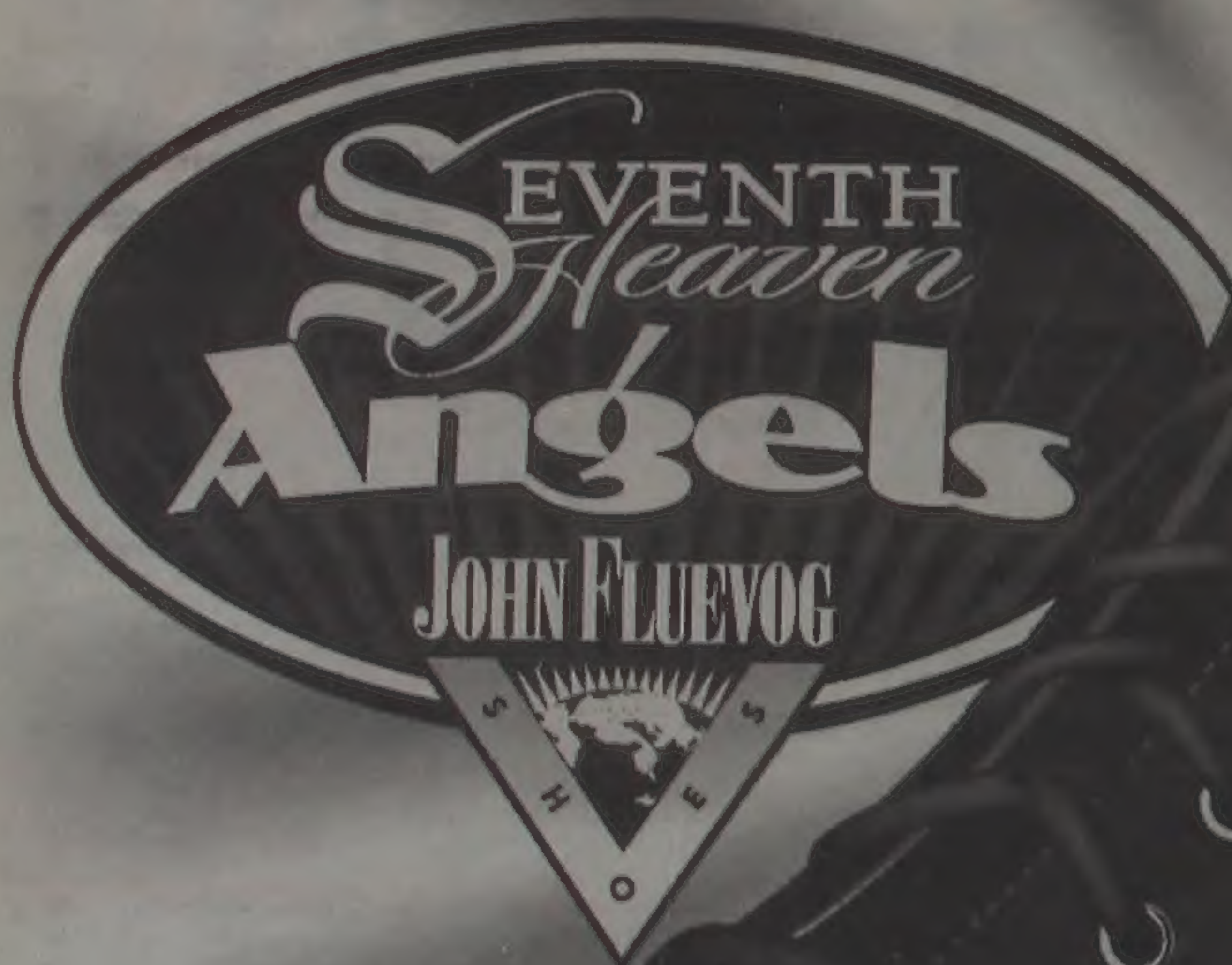
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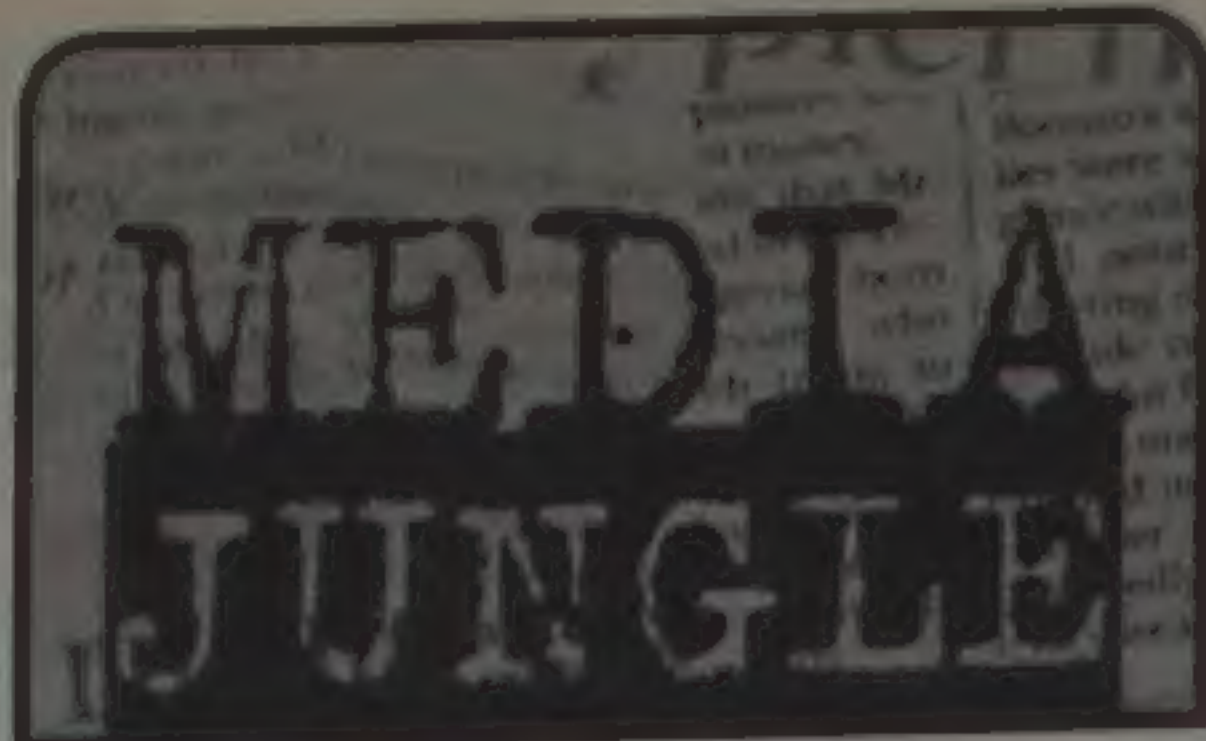
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BY ARIANE GARIÉPY

E-mail misbehaviour

Imagine a scene similar to one from the film *You've Got Mail*. (If you were smart enough to skip the movie, it's about Meg Ryan and Tom Hanks getting embroiled in an e-mail relationship, rushing through their days and scampering home to catch up on online correspondence.) With considerably less movie-star glamour, you walk into a room and turn on your computer, nervous with anticipation. You've been waiting for this moment all day. You log on to the Internet, see that there's incoming mail and anxiously wait for it to download. Your heart races, your knees shake, your palms sweat and, as you click open one

of the messages, your eyes open wide. Alas, you're not sitting there excited about receiving a note intended for your eyes only; you're distraught at finding yet another provocative e-mail exchange between your lover... and a stranger.

Say what you will about technology making our lives better, but when you open that e-mail inbox, you're opening a Pandora's box. I can only speak for myself, of course, but situations like the one I've just described are what ruined my last relationship.

I now have a love/hate relationship with e-mail. I used to love it. E-mail was my saviour. It was the perfect substitute for all the phone calls I would have to cut short or ignore during the day and neglect to return during my free time late at night (when it was more convenient to simply send out messages). Being a writer, I don't find this mode of communication difficult or impersonal; I'm capable of expressing myself well and getting into detailed discussions online. Family and friends have occasionally left accusations on my answering machine that I was ignoring them, or that they had forgotten the sound of

my voice. I'd e-mail back and assure them everything was okay, that I was busy and would call them when I could.

E-mail was just so convenient. It could be forwarded to my handheld and answered in a coffee shop or during a boring meeting. In a flash I'd send messages to friends across the world, family on the farm and boyfriend in the same house. Never did I think that this could ever be the cause of a breakdown in my own romantic relationship. I've since found out the hard way that, for many people—especially those who have issues with their identity or any difficulty with in-person verbal communication—this faceless method of communication carries with it the potential for some serious naughtiness.

Marco Adria is an associate professor of communications at the University of Alberta's Faculty of Extension. He believes we must remember that although e-mail is just text, text can carry a lot of emotion. "There are things you can do and say using text that you can't do using voice," says Adria. "I think people tend to think of e-mail as something that reduces socio-emotional content, but it does exactly the opposite. It is hardly impersonal. People who say, 'E-mail is impersonal, I would rather chat with you face-to-face'... Well, it really is not impersonal at all. It is actually quite hot."

Adria may be using the word "hot" in the McLuhanesque sense—as in a "hot," i.e., interactive, medium—but it applies in a more literal way to the exchange between my boyfriend and the first girl I caught him e-mailing. I came across a chat that was taking place right under my nose (on my own computer!) quite by accident, but the reference in the subject line to a thong—not, I was pretty sure, the kind you wear on your feet—let me know something was up. I was so stunned at what I found that I contemplated lurking and watching how far it would go, but I grew so angry that I couldn't remain quiet for long.

We worked it out. He agreed to give me the two things I said I needed in order to continue: he acknowledged that this was a betrayal and agreed that it could never happen again. We got over it, moved in together and started to talk seriously about our future together. A few months later, however, he brought it home: a business card with a girl's e-mail address handwritten on the back. "Uh-oh, no good can come of this," was my first thought, but I didn't say anything for fear of appearing to mistrust him. His behaviour started to change and, with my suspicions aroused, I went snooping around his computer. The girl was different, but the subject of the conversation was the same: underwear. Her last e-mail ended with a sarcastic comment about sending me her hugs and kisses.

I took a few days to calm down

enough to make a rational decision. I ended the relationship, deciding I'd never be able to trust him again. Fourteen months earlier, when we started seeing each other, he revealed that his previous serious relationship broke up when his girlfriend found out about his online sexual relationship with a woman he had never met in person. I saw the pattern. When we fell into a rut and stopped communicating with each other, he started communicating with other women. When he withdrew from talking to me, he grew addicted to the clever repartee, the innuendo and the outright sexual conversation that he could have without pressure.

In search of answers, both for myself and for this piece, I asked Adria what it is about this faceless mode of communication that makes it easier for people. He made an interesting point: "When you have two people communicating," he said, "the person writing the message is alone with the message and has time to add things. The person reading the message can go back, read it more than once, linger on it, and the actual text allows for increased emotional content." (Adria also noted that when e-mail first became common in the workplace in the mid-'80s, people started saying things about their bosses they wouldn't otherwise have said. Illicit e-mail romances, he observes, can be more like acting than reality. People who seduce online sometimes feel they're merely playing a role.)

This still doesn't clear up one of my questions. Should e-mail flirting, even downright sexual conversation and fantasy-sharing, be considered cheating? E-mail and other technologies are so new and are developing at such a rapid pace it seems that most couples have not yet determined what their boundaries are with respect to a partner's communication habits. While today's couples have likely shared their thoughts about how they feel about seeing their partner flirting with someone at a bar or in other social situations, they likely haven't broached the topic of what should happen if this flirting goes down online, where an innocent e-mail exchange can quickly turn into something much more provocative. There are countless chatrooms dedicated to various sexual fetishes and practices, but you don't have to search these out to become involved in an online relationship. Just start writing to a member of the opposite sex and the potential for cyber-hanky-panky is there.

Whether that is safe territory depends on the people in the relationship. Both have to agree on what's acceptable. If there are two different opinions and no agreement on what's acceptable and what isn't, it's a recipe for disaster. If it's about something as fundamental to the sanctity and security of a relationship as perceived cheating, it doesn't matter what mode of communication in which it found expression. ☺

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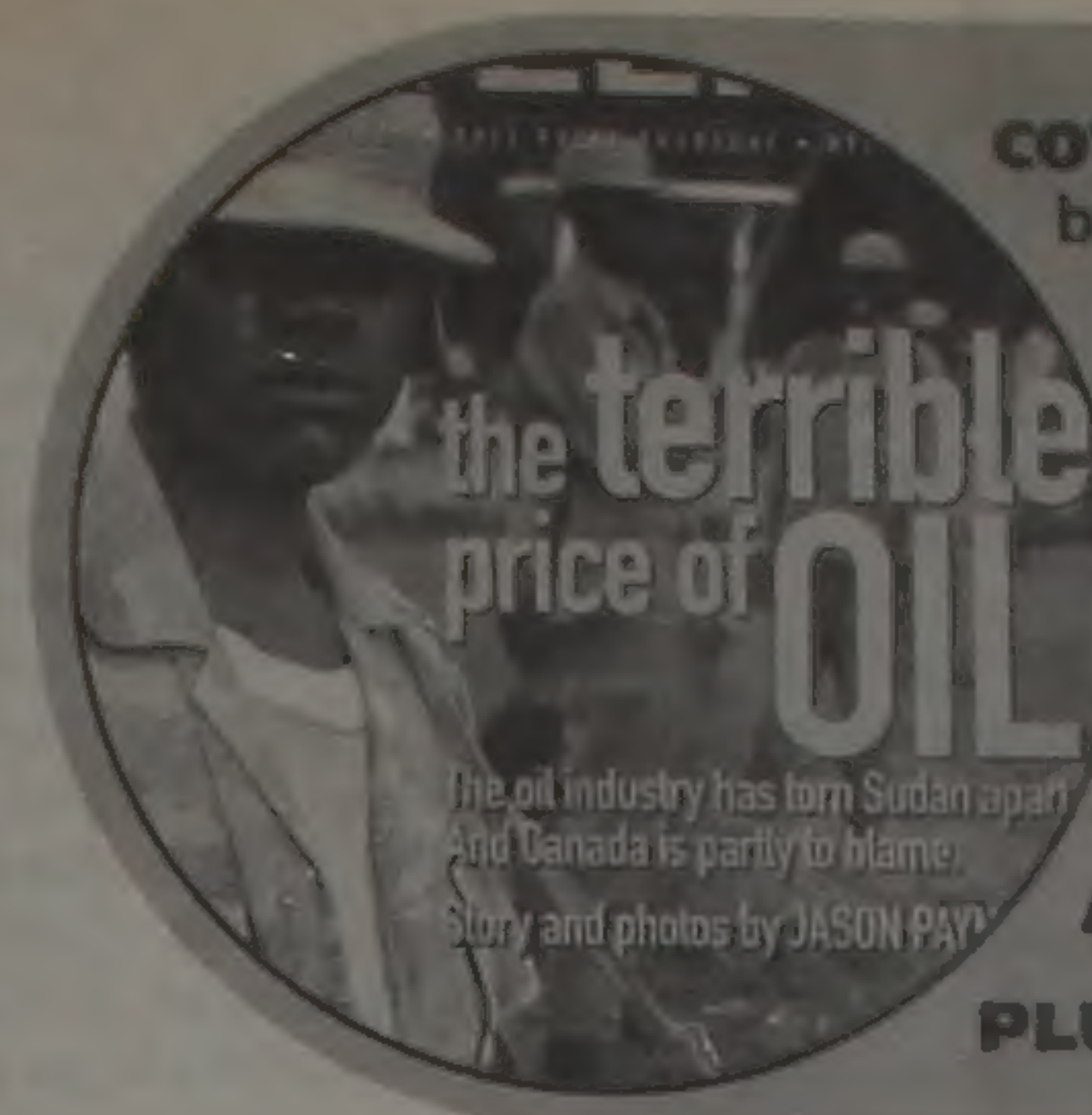
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BRAVE NEW WORLD

By DAVID STUART

Let's roll out the truth

I am not a conspiracy theorist. I don't believe, as many in the Arab world do, that the Israeli spy agency Mossad carried out the September 11 attacks in order to drive a wedge between Americans and Muslims. Nor do I believe the decision to attack Afghanistan was motivated by the Bush family's economic ties with corporations who were prevented by the Taliban from building a natural gas pipeline to Turkmenistan.

But I'm no fool, either. Just because I'm not a conspiracy theorist doesn't mean I don't believe in conspiracies. It's difficult for me to imagine a large group of powerful people successfully covering up a dark secret for their own disparate, self-interested, greedy reasons.

But when they all think they're doing the right thing? That's something else entirely.

By the time the media reported the crash of United Airlines Flight 93 in Shanksville, Pennsylvania on September 11, I was a little numb with shock. I'd witnessed the second

plane hitting the World Trade Center, I'd seen the Pentagon become the Quadrangle and I'd seen what once were the tallest buildings in the world collapse.

But I remember the first news reports stating that a passenger locked in a washroom called 911 on his cellphone and told the operator the plane had been hijacked and there'd been "some kind of explosion." Then the plane had crashed.

At the time, I thought, thank God, the Air Force finally got one before it hit a building. What else could have caused an explosion? A bomb (not likely, since these terrorists didn't need them), mechanical problems (too much of a coincidence for it to happen right then) or a missile.

Radar-seeking missiles, I knew from reading one too many Tom Clancy novels (oh well, my guilty secret's out), would have hit the fuselage and blown the plane to smithereens. But then each flaming smithereen would have hit the ground in a different place, possibly causing more deaths. (Remember Lockerbie?) But heat-seeking missiles—like the Sidewinder, which every Air National Guard F-15 and Air Force F-16 is equipped with—are designed for speed, not power. They'll hit the hottest part of the plane, the engine, disabling it but leaving the wing intact. If the pilot is good, he could glide to a relatively safe landing. If he's only ever flown simulators that didn't simulate the very rare (well, unless the Air Force fires at you) loss of all engine

power, the plane will lose altitude and eventually nose-dive almost vertically (exactly what every eyewitness reported), leaving the destruction confined to a relatively small area and minimizing potential loss of life on the ground.

In the days that followed, I kept expecting the revelation that Flight 93 had been shot down... but it never came. The only story that emerged was about the heroes of Flight 93, the passengers who, realizing they were dead if they stood by meekly, decided to fight. (Good thing the terrorists in charge of the cabin probably didn't know their pilot planned to crash the plane, giving them no reason to prevent the passengers from yakking on those dollar-a-minute Airphones. Say, do you think the company actually went ahead and charged their credit cards for those calls?)

I found it curious that vice-president Dick Cheney would admit on national TV the following Sunday that the military had been given orders to shoot down any remaining airborne passenger planes, yet go on to say the plane crashed before any fighter jets could intercept it. If the government were waiting a few days for people to calm down before they admitted they'd shot down Flight 93, now was the time to admit it. If they were covering it up, why mention it in the first place?

I confess I didn't think it through. I should have continued: If they didn't

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What's on Track

DECEMBER

Jack Semple

THU 13 to SAT 15 A guy shouldn't play guitar and sing this good! A long-time Track fave makes our Xmas bright! No cover Thursday!

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SUN 16 Featuring Matthew's Grin, Killer Comedy Show & DJ Dudeman.

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The lawn arm of the law

Edmonton city council eyes more restrictive pesticide policies

By DAN RUBINSTEIN

It's not an outright ban. It's not even a graduated, restrictive bylaw. But the City of Edmonton followed the lead of dozens of other Canadian municipalities last week by taking its first, fledgling steps towards measures that could eventually reduce the use of pesticides within its boundaries.

"This is a first step," says Harvey Voogd, executive assistant to Ward Four councillor Michael Phair, whose request for more information on the issue got the ball rolling last summer. Phair wanted to know, in the wake of a June 28 Supreme Court of Canada ruling affirming a town in Quebec's right to pass an anti-pesticide bylaw, what Edmonton was doing to limit the use of pesticides for aesthetic or ornamental purposes. More importantly, Phair also wanted to know what Edmonton could do, and how the Supreme Court decision might apply here.

All the city's community services committee has done, for now, is ask city administration to look into the feasibility of forming a pesticide advisory committee. A report is being prepared on the subject and is expected to be presented to council by mid- to late February. If councillors find the report's predicted recommendations prudent, then a committee designed to oversee the city's use of pesticides and educate and advise both the public and the lawn care industry about appropriate use of chemicals could be operational within a couple of months.

"I'm hopeful," says Voogd, "that over time people will realize it's in all of our interests—particularly our public health interest—to reduce

our use of cosmetic chemicals. We're not looking at a bylaw... but anything is possible down the road. Five years ago, we weren't thinking about a cat bylaw. If we can do it for cats, we can do it for chemicals."

Hudson spray company

A decade ago, the town of Hudson, Quebec did just that, enacting a bylaw prohibiting the use of pesticides for aesthetic purposes within town limits. But when Hudson enforced its bylaw, charging a pair of landscaping companies that were caught spraying, the town ended up in court.

Facing maximum fines of \$300 apiece, Chemlawn and Spraytech challenged Hudson's authority "to forbid an activity legally authorized by a federal or provincial law." After a provincial court ruled in favour of the municipality, the companies appealed to the Quebec Supreme Court. Hudson won again, so Chemlawn and Spraytech proceeded to the Supreme Court of Canada, which agreed to hear their case in the fall of 1999, listened to arguments on December 7, 2000 and dismissed the challenge last June. By then, other cities and towns across the country had begun to look into how they too could cut down on pesticide use. The Supreme Court decision sent nearly 40 communities down the path to pesticide reform.

The pesticide family includes insecticides to kill insects, herbicides to kill plants, fungicides to kill fungi and rodenticides to kill rodents. Concerns about their use, according to the Sierra Club of Canada, include damage to wildlife habitat and life cycles and a long list of human ailments: breast cancer, non-Hodgkin's lymphoma, leukemia and brain cancer in children. On its website, the organization cites a study by the American National Cancer Institute indicating that "children are as much as six times more likely to get childhood leukemia when pesticides

are used in the home and garden." Low-grade symptoms like nausea and mental confusion are also potential risks.

Better living without chemistry

"These products are legal," says Voogd, talking about the vast array of lawn care chemicals one can purchase at most hardware stores. "But the Supreme Court says that doesn't mean they can be used in any way, shape or form." Buoyed by support from the nation's highest judicial body, Halifax and other cities have passed tough bylaws. In the Nova Scotia capital, it was illegal to use pesticides for cosmetic purposes on city property as of August 2000. Then, last April, people were no longer permitted to spray on land within 50 metres of schools, daycares, playgrounds, churches, hospitals, parks, senior's complexes or properties registered as being occupied by people with chemical sensitivities. On April 1, 2003, the ban will be extended to cover the entire city.

The lawn care industry, of course, doesn't agree unreservedly with the Supreme Court ruling and the wave of municipal bylaws that emerged in its wake. The Toronto-based Urban Pest Management Council of Canada, which represents the manufacturers, formulators, distributors and allied associations of specialty pest management products, argues that "a well-kept, vigorously-growing lawn absorbs hazardous air pollutants," that "pesticides registered for domestic use by the federal government pose no hazard to users if used according to directions" and that "alternatives to herbicide use in maintaining healthy turf cost as much as 300 per cent higher than chemical means of weed control."

The UPMC, which lists industry heavyweights like 3M, DuPont Canada and Monsanto Canada as well as smaller groups like the Landscape Alberta Nursery Trades Associ-

ation and the City of Calgary's parks and forestry department among its members, has political support from the likes of the Canadian Alliance. Responding to a report from the federal government's Standing Committee on Environment and Sustainable Development, who came out in favour of overall pesticide reduction, the party issued a news release. "The committee report lacks balance and, in my view, its recommendations are based more on hysteria than on sound science," said then-Alliance environment critic and Edmonton MP Rahim Jaffer. "I find it unfortunate that the committee tabled a report that is unbalanced and will do more to divide stakeholders than it will to promote understanding and collaboration between groups."

Spraying to Dodd

Collaboration will be crucial if Edmonton's pesticide advisory committee, when and if it's formed, is to have any success. It will likely be populated by city politicians and staff, representatives from environmental groups and the lawn care industry, plus individual citizens. Edmonton had a similar committee for a brief stretch in the mid-'90s—back when environmentalist Tooker Gombert sat on council—but Cherry Dodd, who's been fighting pesticide use in the city for two decades, says it was a "farce" stacked with pro-pesticide people. Dodd, a southside resident and member of Edmonton's ad hoc activist Pesticide Working Group, isn't overly optimistic these days either.

"I like the idea of an educational campaign and it's long overdue," she says, "but I think it's going to be too watered-down. I don't have high hopes for it. I think we need a bylaw. Education is nice, but it's not going to solve the problem, especially among individual homeowners. They don't realize they're dealing with toxic substances."

Dodd first started paying atten-

SEE PAGE 8



By RICHARD BURNETT

First blood

I don't think the man they call Jesus of Nazareth ever sucked cock, though I bet he would have loved it had he taken the time and made a proper fag hag of his beloved Mary Magdalene.

This is not the first time I've written about my belief that Jesus was probably gay. It's gotten me into all sorts of trouble.

And I'll probably get into trouble again by recommending Memphis-based author Michael Schiefelbein's just-published novel *Vampire Vow*

(Alyson Books), which chronicles the 2,000-year-old life of vampire Victor Decimus, a fictional character who was also a Roman officer under Pontius Pilate. Decimus seeks vengeance against God after Jesus rejects Decimus's advances. "I wanted Jesus," the novel begins. "That's how it started. Yes, the Jesus they built a religion on, the one they say rose from the dead."

"I share Victor's impatience with hypocrisy and narrow-minded understandings of God, a kind of false piety," explains Schiefelbein, who spent a decade studying for the priesthood before abandoning the Catholic Church when he was 25 years old. Now 44 and a member of the United Church of Christ, Schiefelbein says, "I share Victor's belief in a God who is flesh and blood and wants people to be people, complete with their emotions and sexuality. Victor's whole life is a search for power and—proof that overpowering people doesn't win you love—he cannot convert his lover. And deep down inside he doesn't

want to. Victor wants Jesus to freely consent to love."

The openly gay Schiefelbein understands that struggle. "When I was a kid I wanted to be a saint," he says. "I went into the seminary when I was 14. It was a calling and I was really excited about it. In the early years it was everything I wanted it to be. But for the last part, I was sent to Rome. This is when I really started struggling with the faith, considering the big questions like incarnation—where God becomes a human being—and redemption. And I really wasn't ready to handle my sexuality."

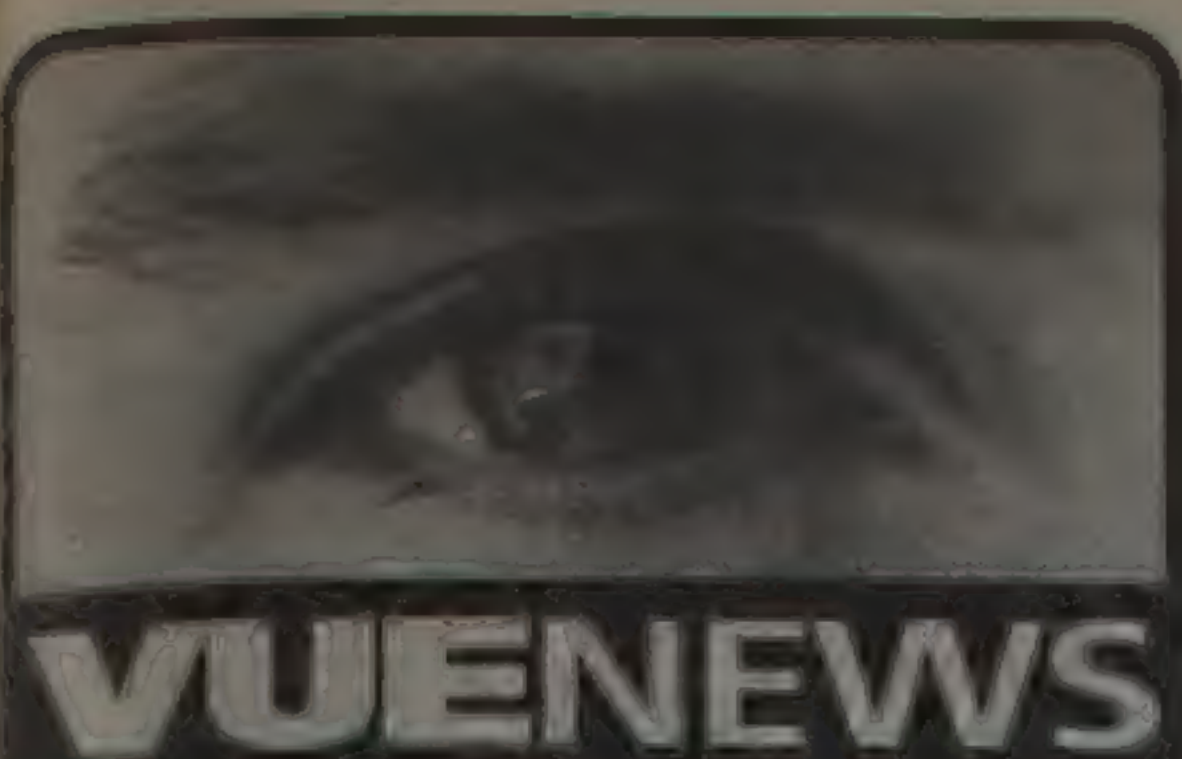
So Schiefelbein became an English teacher. Now a group of Christians upset with *Vampire Vow* are protesting the Christian college he teaches at. "They've even sent letters to the Bishop of the Memphis diocese," he says.

But will love finally conquer all? "I like to think Jesus was gay and that he would understand me," Schiefelbein says. "Orthodox teaching of Jesus says he was fully human and fully

divine. And if he was fully human, he had human feelings. So he had to have sexual feelings.... But to say he was definitely gay might be stretching it. I think he subordinated sexuality, and I think the way I depicted him in my novel was true: Jesus was on a mission and a sexual relationship would have distracted him."

In other words, Jesus gives blood and Victor Decimus takes it. Blood is life. For gay and lesbian Catholics, though, the eternal give-and-take of the Catholic Church—love the sinner but hate the sin—is spiritually and psychologically bloodier than crucifixion, or even a stake through the heart.

"Throughout the ages, Christianity has gone through periods of oppression and greater inclusivity," Schiefelbein says. "It goes back and forth. Right now we're in a period where there is suspicion of anything that's different. There's AIDS and terrorism. The definition of what it means to be Christian is narrowly defined. There is no room for difference." ☐



YOUR ALTERNATIVE GUIDE TO
WHAT'S REALLY GOING ON...

CIVIL DISOBEDIENCE

C-36 protesters occupy McLellan office, hot tubs

EDMONTON—Protesters who peacefully occupied federal justice minister Anne McLellan's constituency office at 123 St and 107 Ave last Friday morning originally intended to end their sit-in after 36 hours, a poetic act of protest against the encroachment on civil liberties represented by anti-terror legislation Bill C-36, which McLellan is pushing through Parliament. When the minister refused to meet with them until December 17, even though she was reportedly in town last weekend, they decided to stay.

The occupation ended on Monday evening, however, when Edmonton police moved in after a 4:30 p.m. deadline passed. Thirteen activists were arrested, some of whom were carried outside to the awaiting paddy wagon. They were charged with trespassing, assigned an early January court date and released in the early hours of Tuesday morning.

Photo-op highlights of the sit-in included protesters letting off some steam in a rented hot tub on the snowy lawn outside the office on Saturday night, a sign above the door designating McLellan as the "Minister of Injustice" and an eviction of McLellan's office furniture and artwork onto the lawn, during which teenaged Edmonton mayoral candidate Tess Elsworthy proclaimed herself the new justice minister.

"They're equating terror with civil disobedience," Elsworthy, one of the sit-in's media liaisons, said to *Vue Weekly* about why Bill C-36 (and its partner in crime, Bill C-35) are so dangerous. "This is a symbolic act to draw attention to the bills. Even if they're toned down, they're still a threat to our rights. It's security over democracy. It's another step along the way to the criminalization of dissent."

For more information on the sit-in, more critique of the bills, and more tales of the protesters' exploits as they continue to voice dissent, go to www.alberta.indymedia.org, the Canadian Civil Liberties Union website at www.ccla.org or the Canadian Bar Association at www.cba.org. —DAN RUBINSTEIN

ENVIRONMENT

Eco-terrorists don't escape U.S. 9/11 crackdown

WASHINGTON—As the Canadian government pursues its purported crackdown on homegrown dissent by legislating, American politicians are attacking similar targets using an even more ancient method: divide and conquer. Seven prominent Republicans have written to mainstream environmental groups like the Sierra Club asking them to disavow more radical



brethren such as the Earth Liberation Front and the Animal Liberation Front.

"The point has come when we need to strip away the Robin Hood mystique from this terrorism in our country," Colorado Republican Scott McInnis said to the *Boston Globe*. McInnis, who'll be chairing a congressional investigation into eco-terrorism in February, was instrumental in the letter-writing initiative and is quite familiar with the results of sabotage. His turf includes the mountain town of Vail, where ELF members torched a ski resort three years ago, causing \$12 million (U.S.) in damages.

Notwithstanding their actions, groups like the AFL say it's their targets who should be considered terrorists. "I find that torturing sentient animals, harming animals who would otherwise live a free life in the wild, I find that a bit extreme," ALF spokesman David Barbarash said to the *Boston Globe*. Mainstream enviro groups, for their part, say they've always kept their distance from bomb-happy sympathizers. "I wonder why seven congressmen are so interested in challenging an organization to disavow eco-terrorism when Greenpeace has a perfect, 30-year record of peaceful, nonviolent civil disobedience used to engage corrupt governments and corporations around the world," Greenpeace USA executive director John Pasacantando wrote in response to McInnis.

Then there's the whole McCarthyesque element of this divide-and-conquer campaign. "I'm troubled by the fact there is a certain witch-hunt aspect to this," Buck Parker, executive director of environmental justice law group Earthjustice, said to *Salon*. "They have no reason to think that environmental groups would support terrorism." Yet they can still score points by pointing fingers. —DAN RUBINSTEIN

BUDGET

NDP says spend

OTTAWA—Damn the new federal

spending on security measures—the New Democrats believe the best way for the Canadian government to help its people through the economic downturn is by spending money.

NDP leader and finance critic Alexa McDonough called last week for the federal Liberals to create a \$10 billion slush fund in this week's federal budget to top up spending in housing, environment and agriculture sectors with projects ranging from more affordable housing to increased aid to prairie farmers. Part of this slush fund would also be used to revamp Employment Insurance.

Not only does the party believe that this fund will help boost social initiatives, they believe the spending will create jobs and stimulate Canada's ailing economy. "It's not necessary to go into a recession because we have the financial resources to avoid it," said McDonough. "After a decade of restraint budgets there is a need to reinvest in the economic infrastructure and human resources of Canada."

Finance Minister Paul Martin has already acknowledged that the new budget may not be able to remain in the black thanks to the plummeting global economy and the events of 9/11. But the NDP idea is sure to get a thumbs-down from fiscal conservatives; Alberta, for instance, has made massive budget cuts in order to preserve the balanced or surplus budget.

—STEVEN SANDOR

ARTS

Full vials, empty room

BANFF/LONDON—It's been a decade since the infamous "flesh dress"—fashioned out of 23 kilograms of steak (mmmmmm... steak)—hung on display at the National Gallery in Ottawa. But a pair of art "episodes" last week serve as a reminder that controversies will continue to flourish whenever subjectivity, public funding and public perception clash.

Canadian Alliance heritage critic Jim

Abbott said enough is enough when he learned about the Banff Centre's support of Mexican performance artist Israel Mora. The piece in question wrapped up last Friday. It featured seven vials of Mora's semen, filled in private during his seven-week residency at the centre, placed in a cooler and strung between two trees (except when it was paraded through downtown Banff).

Called "Level 7," the work, according to the centre, explores the boundaries "of what constitutes a private experience and the ways in which social practice alters the definition of privacy." Abbott's take was different. "This is the most obscene, vile display of the squandering of public money," he said about the Banff Centre's \$1,300 endorsement of Mora, "but it's more than that. It's an affront to any decent citizen."

Turner Prize winner Martin Creed, on the other hand, most certainly cannot be accused of indecency. The Glasgow native, who was presented with the \$50,000 award at London's Tate Gallery by Madonna last Sunday, created an empty room in the gallery where the lights flickered on and off every five seconds. Judges noted that the installation demonstrated "strength, rigour, wit and sensitivity to the site." Creed told the *Daily Telegraph* that it's about the qualities of "nothing" and that "it activates the whole of the space without anything physically being added and I like that because in a way it's a really big work with nothing being there."

Despite the benign nature of "Work 227," it angered people; some visitors even walked out on the exhibit. "One year we have dirty knickers on show and people complain about that," Tate communications curator Simon Wilson said to the *Telegraph*, "and then when you have something as pure and as spiritual as this they still complain. Creed is a kind of very pure artist. The fact that many people find his work so baffling indicates that he's working on the edge."

Alliance MP Jim Abbott might want to push him over. —DAN RUBINSTEIN

VUEPOINT

BY MURDOCH DAVIS

Hi everybody! You might know me from such editorial stances as "Why unions are bad and how my Cape Breton miner ancestors make my opinions valid," which I humbly wrote as a service for readers during the *Calgary Herald* strike last year. Or maybe you caught my eloquent call to reduce government's footprint from that of a thousand-pound gorilla to the mark of an elegant ballet dancer, which appeared in 12 Southam newspapers last week, the *Edmonton Journal* among them. I used to be the editor-in-chief of the *Journal*, you may recall. More recently, I served as the deputy publisher of the *Victoria Times-Colonist*. These days I'm the editor-in-chief of Southam News. This used to be a mostly behind-the-scenes gig. But now I'm writing national editorials for Southam—and our big city papers are running them, whether they want to or not.

It's called the "Southam commentary initiative" (at least that's what the *Journal* calls it). Like I told the *Globe and Mail* last week, "Some issues have to be examined from the point of view of what's overall in the interests of Canada and advancing Canada as a nation. Always just expressing regional concerns doesn't necessarily do that." And like I told *As It Happens* on CBC radio last Friday, if an individual paper disagrees with the Southam view and wants to write an opposing editorial... well, nope.

Apparently, some of our reporters at the *Montreal Gazette* don't like this new policy. They took their bylines off their stories in protest for a couple of days. "We're skittish about anything that smacks of corporate centralization," reporter Doug Sweet said to the *Globe*. So-called journalism experts were also concerned. "It's a significant loss of editorial independence," said Peter Desbarats, former dean of journalism at the University of Western Ontario, "and a lessening of editorial diversity in the country."

There are some nuances Pete and Dougie don't understand, though. These editorials aren't just a chance for the CanWest-owning Asper clan to further their own (rich) family's political and ideological nuances. They're a opportunity for the entire CanWest/Southam family to get some well-nuanced opinions out there for the public. Do you get my nuances?

Wait, there's more. CanWest might not own *Vue Weekly*, but thanks to our immense influence we're still capable of making *Vue* run our Southam News editorials. Only instead of picking up our pieces two or three times a week like the rest of the chain, *Vue* is only obliged to run them once a week. ☺

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Brave New World

Continued from page 5

shoot the plane down, why let the terrorists know how long it took to make that decision? The only logical answer: Cheney was testing the waters in order to gauge the public's response to the possibility. Evidently it wasn't positive enough.

Since then, there have been so many ramifications of September 11 to ponder, I never did explore this explosion report further. Luckily, someone else did, as I discovered last week when I mistakenly typed "www.flight93.com" instead of "www.flight93.org." The United Flight 93 Crash Theory Home Page presents some convincing arguments—all based on well-researched and corroborated fact, not the usual Web speculation based on something someone's unnamed sister's roommate's cousin allegedly says he saw—that the "official" version of events doesn't add up.

I won't repeat all of the arguments; they're on the aforementioned website if you need convincing after reading this article. I'll just summarize them and add a few observations of my own.

Basically, it makes no sense that Flight 93 could make it all the way to 10:06 a.m. without being engaged by the Air Force or Air National Guard. They missed getting to the World Trade Center and the Pentagon by mere minutes; are we to believe that no other planes were launched? Even so, the three F-16s that responded to the Pentagon attack could have easily intercepted Flight 93 before it got

past Pittsburgh.

In fact, that's probably exactly what happened. But rather than shoot the plane down over Pittsburgh, they wisely waited until the plane was over a less densely populated area.

If the Boeing 757 wasn't shot down, why did it crash? There are three possibilities, one of which can be dismissed outright: that the passengers managed to take over the plane, then deliberately crashed it in a field to save lives on the ground. First of all, one of the passengers, Donald F. Greene, was a pilot and fully capable of landing the plane. Even if he were injured, inexperienced passengers have been talked through plane landings before.

The other possibilities, that the plane crashed because of a struggle in the cockpit or that the terrorists crashed the plane to at least take a few Americans with them, are very improbable because of the simple fact that it's almost impossible for a passenger to take control of a plane from a pilot without subterfuge (and none of these passengers reportedly spoke Arabic, nor would they have been able to get by their two guards without making a ruckus). This pilot was almost certainly strapped in: several passengers reported that the dead bodies of the United pilot and co-pilot had been removed from the cockpit and thrown into the first-class section (as an intimidation tactic, no doubt).

All the terrorist pilot would have had to do is swerve around a bit. Climb, and the revolting passengers fall to the rear of the cabin. Dive, and they're weightless. Do a few barrel rolls—some of the Shanksville eyewitnesses reported seeing the plane rolling and/or flying upside-down, not to mention followed by another, presumably Air Force, plane—until the would-be attackers are beaten unconscious.

Then there's the debris field. The plane was seen by many to nose-dive directly to the ground. In those kinds of crashes, all of the debris (as any experienced reporter or FBI agent would know) stays within a few hundred yards. Yet debris was found up to eight miles away—just like the Lockerbie and TWA 800 crashes, where the plane experienced trauma in midair. In fact, even though the debris at the crash site was in pieces "no bigger than a shoebox," according to one investigator, one of the plane's engines was found virtually intact several miles away! Exactly as if it had been hit by a heat-seeking Sidewinder missile and fell off the wing before the crash. Could it have come loose when the pilot swerved to foil the rebellion?

Pesticides

Continued from page 6

tion to pesticides 20 years ago when her son came home from school and announced that the school fields had been sprayed for dandelions. She called the city to complain and was told that the product being used, a compound called 2,4-D, was the best thing around for killing dandelions. Dodd got together with a group of mothers and has worked over the years on various campaigns to reduce pesti-

Possibly, but not likely. Boeing 757s have been documented as surviving forces as strong as four times the power of gravity, which is much more than any of the described maneuvers would have caused.

The theory that best describes all the facts and best satisfies logic is that the passengers staged a revolt (which was almost certainly unsuccessful), after which the Air Force shot the plane down. Don't misunderstand me: I don't think any mistakes were made. By downing the plane, the Air Force probably saved many lives. And I personally would find that story more comforting than the official story, which implies that the U.S. military wasn't competent enough to intercept a hijacked plane that took off 40 minutes late and whose hijackers let their captives alert the authorities.

Remember back to those first few days after September 11. Everyone's world had turned upside-down in the most painful way possible. The only silver lining in that darkest of clouds was the story of the passengers of Flight 93. To many Americans, it was proof that they could be heroes instead of just sitting ducks. The motive to cover up the truth may have been altruistic—it may just have seemed far too cruel, not just to the passengers' relatives, but to the American people who were desperate for hope, to burst their bubbles. For to admit that Flight 93 had been shot down wouldn't have been enough. It could have been argued that the revolt might have been successful, and a pilot was aboard to land the plane. It would have to be pointed out that the rebellion was doomed from the start.

I understand why well-intentioned people might want people to believe a lie rather than know the truth. But I don't think there's ever any sufficient reason for a democratic government to lie to its people, whether it's about diddling an intern with a cigar or shooting down a hijacked passenger plane with a Sidewinder.

Once you tell a lie for this long, you've got to stick to your guns to save face. So unless someone with enough clout in the media insists on a lot of digging, the comforting lie will never be disproved. Even on flight93crash.com, the prevailing sentiment among letter-writers seems to be that yes, the Air Force probably did shoot the plane down, but it's cruel and un-American to point that out.

When even a country's citizens are so desperate to believe in fiction they'll knowingly support the leaders who invent it and attack those who deny it, what use is the truth? ①

cide use in the city. They've had several small victories; she's seen petitions signed and more than a dozen Edmonton parks go green. But Dodd also sees those little warning signs on lawns that have been sprayed, signs ignored by children and dogs who unwittingly walk over and play on grass doused with dangerous chemicals.

"I think the whole attitude across the country towards pesticides is changing," says Dodd. "It's been changing for some time now. People are really looking for alternatives. But there are still too many accidents." ②

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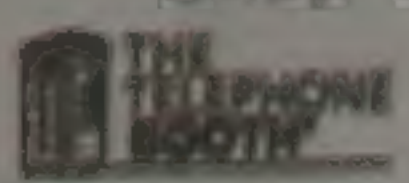
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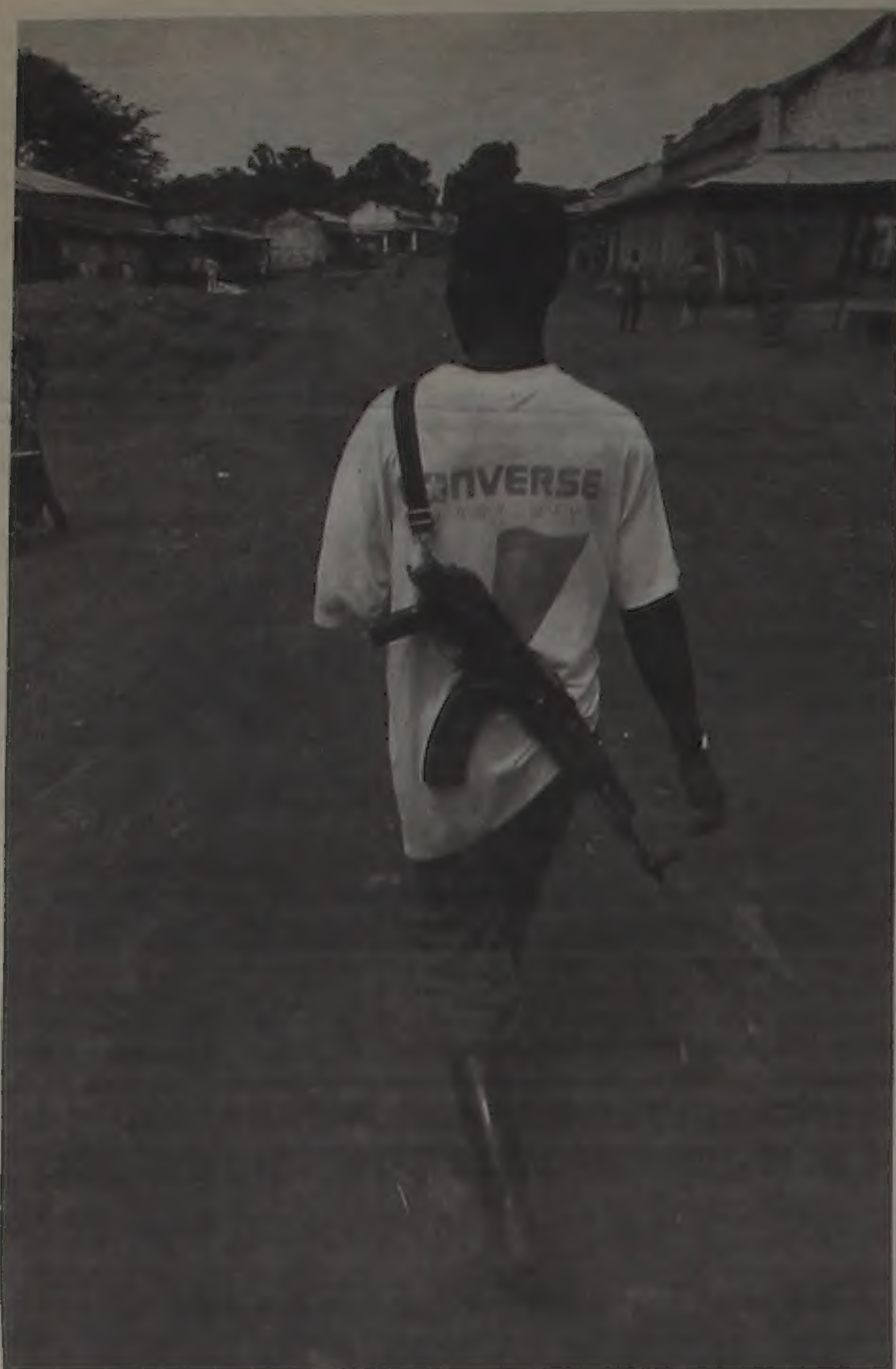
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Oil

in our homes



The terrible price of Talisman's dealings in Sudan

BY JASON PAYNE

Rumbek, Sudan. Johnson Nhial is conspicuous in his isolation. In a land where family size matters, the teenager is alone. His mother and father are dead. His brothers and sisters are missing. They have become statistics in Sudan's civil war. A war waged over oil. A war many in the North African desert have one word for: Talisman.

There's a shuffle of feet at Johnson Nhial's left, but he doesn't look up. Across the top of his downturned head a cloak of glittering dust lazily floats past. It glides through opaque beams of noontime sunlight streaming through the *tukul's* mud and thatch walls. The dust takes form, enveloping these beams, then evaporates upon entering shadow. A shriek and more kicking. Nhial stares straight ahead.

It's 45°C and there's no hint of a breeze. The heat is oppressive, choking, but nonetheless a group of barefoot children jostle and tumble with laughter outside the *tukul*. The dust continues to rise as they kick at a ball, a sphere of tightly wrapped rags held together with string.

Seventeen-year-old Nhial doesn't play with them; he doesn't even notice them. He sits inside, knees

pulled close to his chest, holding his head in his hands. Nhial is alone. Utterly alone in a land where one's family defines an individual. Here he has no one except the others who were strong enough to flee with him from his village, Mankien, when it was attacked by government forces on March 3, 2001. Together these villagers share the common experience of terror.

Nhial's five brothers and two sisters are missing. They were among 34 children kidnapped and taken away by soldiers in the pre-dawn raid. His mother and father were among the 240 people killed that day.

news

Nile denial

The beginning of the most recent round of hardship for the pastoral people of Sudan was signaled by the encroachment of "the very big iron." That's how Nhial describes the oil derricks that began dotting the western Upper Nile a few years ago. "Even if you go there by mistake, they will shoot you," he says about the areas around the oil rigs. "Now it remains like a forest, no people."

Herding sheep, goat and cattle along the wide expanses of desolate scrub, the people of Sudan have lived for centuries in the inhospitable deserts of their country. But they didn't know what lay beneath their feet. Underneath the dust and debris of war are millions and millions of metric tonnes of crude oil. And it's oil that fuels the current

civil war in Sudan.

Up until September 11, Sudan was considered one of the world's pariah states for its human rights record and sponsorship of global terrorism. Led by a strict Islamic fundamentalist government based in Khartoum, the country lists among its friends nations with human rights records as questionable as its own. From 1991 to 1996, the Al Qaeda terrorist network reportedly harboured its leader Osama bin Laden and his terrorist training camps in Sudan.

Also listed among Sudan's friends is an array of international companies seeking fortunes from its arid expanses. Companies from Sweden, China and Malaysia have joined with the Sudanese national oil company, Sudapet, to explore for oil in Sudan, most of which lies in the southern regions of the barren country. Also involved in this consortium is Calgary-based Talisman Energy, Canada's largest independent oil and gas producer.

The reward for investors in Sudan is potentially enormous. Talisman Energy pumps more than 50,000 barrels of crude oil daily out of the concession areas of Unity, Heglig and Kaikang. From there the oil is shipped along a 1,600-kilometre pipeline to waiting supertankers at the Port of Sudan on the Red Sea. Oil production is expected to increase this year as new wells are drilled.

Opposing the government of Sudan is a loose coalition of rebel groups composed of Christian and animist southerners. Since 1983 they have been seeking independence from

Khartoum's imposition of the Islamic *Sharia* laws. The ensuing civil war has been waged for 18 years and has claimed an estimated two million lives. The dominant Sudan People's Liberation Army (SPLA) has come to the fore as the most effective opposition group. The rebel army has transformed itself from a ragtag guerrilla force into a somewhat conventional force that squares off against the government.

Talisman vs. Taliban

Oil, however, has changed the way the war is being fought. Government forces now routinely conduct "scorched earth" tactics to ensure oil exploration continues unhindered. Chasing away the civilians who live in the oilfield regions also denies the SPLA their civilian base of support. Thousands have been displaced and as many killed.

In early August, the SPLA launched its first successful strike against Talisman Energy itself, though damage was limited. More worrisome to Talisman at the time was the threat by American legislators to prevent oil companies that operate in Sudan from trading on the New York Stock Exchange.

But recent world events have swept Sudan back into the fold. By co-operating with U.S. authorities in their hunt for bin Laden and his network, and by offering military facilities and over-flight rights to U.S. forces, the Sudanese government has persuaded the U.S. and allied countries to soften up on its regime. Pending sanctions (mainly in the

form of the Sudan Peace Act, which passed through the U.S. House of Representatives by a vote of 422 to 2 last June) have been mothballed.

The Sudan Peace Act called for the denial of U.S. capital markets to oil companies that had dealings with Khartoum. Companies doing so would also risk being de-listed from the NYSE and NASDAQ. The bill was the only existing legislation that sought to reconcile Sudan's internal strife and provide humanitarian funds for an eventual peace. The Sudan Peace Act was shelved on September 20 by the Bush administration.

Meanwhile the bombs still drop, oil continues to flow and refugees continue to struggle through the desolation of Sudan. Many end up in Rumbek.

Square tactics

Dueling rebel and government forces pounded much of the town of Rumbek into the ground during the battle for its capture in May of 1998. The former British colonial outpost has been the site of many battles over the past 18 years. But during the last battle for this town, hundreds of battle-hardened SPLA fighters supported by tanks and artillery streamed out of the surrounding bush intent on its capture.

Today, the shade cast by a destroyed tank provides welcome relief. Tanks sit toppled like upturned turtles next to abandoned trenches, mortar pits and bunkers. People are attempting to transform the battlefields back into useful land.

blood

on our hands



but straying off the paths can still be fatal. Nonetheless, cattle graze while shepherd boys and girls run through the bomb-pocked landscape.

Johnson Nhial's group, like most refugees, discovered that all roads entering Rumbek lead straight to Freedom Square. Today, this dusty expanse in the centre of town is home to another group of refugees: 20 Nuer tribesmen who, like Nhial before them, fled government soldiers. They sit huddled in a small clutch, nervous but safe. They were forced from their village four weeks ago and have not stopped walking since.

John Turek shifts restlessly while describing the day government of Sudan soldiers and militia units descended on the village of Ruathbol in the Upper Western Nile region of Sudan. "The gunships came across the trees," says Turek, exhausted and shaking after his exodus. "They started shooting citizens, cattle, goats and burning the houses. The community decided to come to a place where there is no fighting."

"They capture six villages around the oilfields and they kill the people around there," adds Gabriel Gaggah, sitting nearby. "They looted cattle, goats, sheep, even children to take to Khartoum." According to Turek and Gaggah, along with the 100 people killed during the attack, the soldiers kidnapped 400 children. No one knows where these children were taken, but it's presumed they are funneled into the expansive slave trade that flourishes in this part of Africa. Others believe their children are taken to Iraq, an ally of

the government of Sudan.

"The Chinese provide gunships and Antanovs to the Arabs but stay in petrol camps," says Turek. "They shoot villagers then come with machines to take the oil out." This situation is not lost on rebel commanders. They must defend their territory against government attacks and the oil that has complicated an already complex civil war.

Target practices

It's been a humid day in Ye, and a long one for Deng Oyay. Being the military commander of an area larger than Alberta and British Columbia combined comes with its challenges, not the least of which are the thousands of refugees streaming out of the bush hundreds of miles north of here. This evening, the SPLA's Deputy Chief of General Staff for Operations and Second Front Commander is exhausted. He doesn't like the subject of foreign oil exploration and speaks frankly.

"There are only two friends," Oyay says, relating a modern northern proverb. "One is God Almighty. And the second is oil."

Tonight, Oyay is puzzled. Why, he asks, would the government of Canada allow Talisman to continue its complicit involvement in the Sudanese civil war? "For Talisman and other companies to jump into this situation, they can't say the money is not being used for the war,"

he says. "Oil belongs to the people of south Sudan and the people have a say as to how it should be used."

Oyay has devoted his entire adult life to the independence of southern Sudan. He knows the survival of his people is being threatened like never before by this long and costly struggle. The war machine opposing his forces is being rebuilt faster than he can destroy it, thanks in part to oil revenues the government receives from companies like Talisman. A million dollars per day, by Oyay's estimation, is spent on arms by the government. For the SPLA, therefore, pressure must be mounted where it can be most effective.

"Oil is a target, will remain a target, thus we will not let the oil be exploited," Oyay says. "We target the oil exploration. They [the workers] themselves are not the target." But he adds a warning: without the workers, the machinery cannot operate. In the past, the SPLA has publicly warned oil workers that they are in danger if they work within range of their guns. The threat remains active.

Canada's dark side

Canada is seen as a paradox in southern Sudan, Oyay says. On one hand, Canada sends tonnes of humanitarian aid to help Sudan's victims of war and famine every year. At the same time, it allows a Canadian company to prolong the suffering of the same people by doing nothing.

Indeed, in January of 2000, a Canadian official said that the

that oil exploration is directly fuelling Sudan's bloody war. "The role that a Canadian company plays in this [conflict] therefore becomes one that I think is going to increasingly preoccupy Canadians," foreign affairs minister John Manley said last May.

"By proxy, the Canadian people are becoming the enemy of the people of Sudan," Oyay says. "In a way, the friend of the NIF [National Islamic Front] is also our enemy." And with no clear signal being sent by Ottawa to alleviate the situation, Canada has found itself to be little appreciated, no matter how much humanitarian aid is sent. "You are using your money for people here to fight themselves," Oyay says unblinkingly. "Even God alone will not be happy with the Canadian people."

Drillings and killings

Attempting to counter the effects of war and famine in Sudan is the world's largest humanitarian relief mission. Led by the United Nations and encompassing at least 40 independent aid agencies, Operation Lifeline Sudan has operated in both the north and south of Sudan since 1989. Millions of people rely on the food, medicine and other life-saving commodities shipped by air and land to remote corners of the country. Earlier this year, the UN's World Food Program warned of an impending disaster in Sudan. The war and drought are expected to worsen in the months ahead. Up to three million people are at risk, the organization says.

A veteran United Nations official

who spoke on the condition of anonymity knows firsthand the tragic results of oil exploration on the civilian population in southern Sudan. While in an area south of Bentiu in November 2000, well inside the oil concession areas, he was led by local inhabitants to a village which had been attacked by government combined forces two days before. In a large pit dug in the ground he saw the tangled corpses of six men, women and children. Their hands were tied behind their backs and their throats were cut from ear to ear.

A half-mile away from the pit, a bulldozer being used to make demarcation lines for oil exploration sat abandoned. "It shows how close they were," the UN official says. "The bulldozer was within walking distance of the gravesite." There is too much evidence on the ground to deny massacres are taking place, he says. "For [the oil companies] to operate, they have to work in the safety confines provided by the [government of Sudan]. Without the military presence, they couldn't work. For the aid workers who work in the area, we have seen too many dead bodies and burned villages. It's terrifying what's going on up there."

"For a company like Talisman to tell the Canadian people that they are not involved in atrocities is an out-and-out lie," the UN official concludes. "There is too much proof, too many displaced Sudanese, too many witnesses." ▽

Photos by Jason Payne

The Elephant and Castle Pub On Whyte

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IN THE BOX

The Elephant and Castle on Whyte's

BY DAVID DICENZO
AND JOHN TURNER

This week, Vue press box fixtures John and Dave learn that there is indeed other stuff on TV when the Oil get blown out and that Gary Suter still has a target on him from years back. Also, two out of a possible six road points is far from acceptable. Calling the firm of Smyth and Smith—please come back to Edmonton and lay down the law.

John: Man, I was not looking forward to writing this column this week.

Dave: You always say that. Is it me?

John: Yup. In fact, I wanted to pretend like last Friday didn't even happen.

Dave: It's called Dallas Star hangover.

John: What a shitty game. The first goal was one you couldn't really do much about, a nice tip-in. But things just fell apart from there. The Oil made back passes in their own zone with the defencemen not controlling them (and nobody really worrying about defence at all) and before you know it, your team is down 4-0 before the first period is even over. Next thing you know, you've got the remote in your hand and you're changing channels, ready

to watch anything but the debacle unfolding in front of you.

Dave: Exactly right. I turned off the carnage as well, flipping back every so often in the event that Hell had frozen over and the Oilers pumped in a couple. Still, the sight was more surprising than disturbing. Meltdowns haven't been a big part of the Edmonton vocabulary the last two seasons, but this was friggin' Chernobyl on ice.

John: Going to the E&C the following night to watch Edmonton play Nashville really drove home what a blowout against teams like Dallas can do to a fan. The Nashville game wasn't being broadcast live on CBC and the Castle was practically empty. I think fans were afraid to come out and watch a game out of the fear that it could be as horrible as the last one.

Dave: Or they heard you were there.

John: The Oil did manage a tie, but the most encouraging thing about the game was that the Marchant, Grier and Moreau line finally managed to score a couple.

Dave: Very important for them, yes, and they kept it up on Tuesday. Marchant's shorthander from Grier was a thing of beauty—exactly the kind of aggressive play the Oil needs when the ref's going whistle-happy.

John: I have to admit that before the game against the Sharks, I was a bit worried. After all, this is an Olympic year. And after all, there are a couple of Olympic hopefuls playing for the Oil, including Anson Carter and Eric Brewer. And after all, we were playing the team that's home to that good-for-nothing, piece-of-shit, Canadian Olympian headhunter known as Gary Suter.

Dave: After all, he did hit Gretz that time, right? Oilers fans are like elephants. They really do never forget. Of course, the similarity for me is that I work for peanuts. After all.

John: Luckily, the opportunity to take someone's head off didn't present itself to Suter and no one was injured. After watching the game and seeing Mike Ricci maybe 20 times on my TV set over the course of the evening, I realized how tough these games are for the Oil. Nobody should be subjected to that kind of ugliness for that length of time.

Dave: I swear I'm not lying, but when he was in Colorado, they voted him Denver's Sexiest Athlete one year. Honest. Can you believe that? There musta been a bunch of circus freaks playing in town at the time.

John: As far as the game goes, holy special teams—two power play goals and two shorthanded goals. Nice to see Edmonton battle back to tie the game four times, but it really sucks to lose in overtime.

Dave: It was weird seeing Anson Carter make a dumb giveaway like that right near the end of the game. And poor Tommy. Granted, he hasn't been playing his best of late, but there were some terrible breaks against the Sharks and in other recent efforts. John Garrett made a good point (surprisingly), acknowledging that even though some of the goals weren't Salo's fault, that kind of thing erodes the goalie's confidence all the same. He just has to bear down and help this team get some wins, especially with the big road trip coming up.

John: At least they got a point on the road.

Dave: Oh, it's true. It's true. ☺

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By DANA McNAIRN

From Boys to burgers: 2001's best books

This is the best time of year to curl up with a good book—short days, long nights and little reason to venture outside. Even better, with all the awards ceremonies over with, the onerous task of whittling down your reading list has already been done for you. If you'd rather wax a snowboard than wax nostalgic about Chapter Three of the latest Ian McEwan novel, then what follows will also make your harried Christmas shopping a breeze. Books are lovely to give or receive. Either way, here's the very best of the year.

Top Fiction of the Year (In alphabetical order by title):

Cheeky, hugely entertaining and dazzlingly written, *At Swim, Two Boys* (Scribner, 643 pp., \$29.95) is a boisterous, glorious novel that's also a superb love story. Pale and withdrawn Jim Mack loves the darker and braver Doyler Doyle. It is 1915 and the two boys make a pact to meet the following Easter so they can swim out to an island and plant a flag for Ireland. Author Jamie O'Neill has borrowed lavishly from Joyce's *Ulysses*, paying tribute to the master of linguistic acrobatics in this

very novel take on the Easter Uprising

Jonathan Franzen is, of course, the author who said no to Oprah. Gasp! Doesn't matter—he's got a clutch of prestigious awards (including the National Book Prize) for *The Corrections* (HarperCollins, 568 pp., \$39.95), the novel that took the critics by surprise. The Lamberts are gathering back at their Midwestern homestead for what Enid Lambert sees as one last Christmas celebration. This will be a bit of retribution for all the decades of turbulence. A big, brilliant, heartbreaking of a book about families gone awry.

Food, food and more food fuels English writer Jim Crace's 64 short fictions in the tantalizing *The Devil's Larder* (Viking, 194 pp., \$29.99). All these fairytale-like stories have something to do with the stuff—real or imagined—we put in our mouths and the greed, lust, ritual, betrayal and revenge that go hand-in-hand with our obsessions. Although the pieces are sharp and savoury, they have been marinated in a rich sense of gloom.

One quiet morning in 1993, Muslim fundamentalists pumped three bullets into the head of Tahar Djaout, one of the first victims of a terror campaign waged against Algerian writers and journalists. Discovered only after Djaout's death and later published in French to broad acclaim, his staggering novel *The Last Summer of Reason*

(Ruminator Books, 145 pp., \$29.50) has finally been published here. Djaout's disturbing novel resonates with eerie echoes as a bookstore owner tries to reject the piety being forced upon the nation by the fundamentalists. Sad, subtle and a grim warning.

"I have a story that will make you believe in God," begins the narrator in *Life of Pi* (Knopf Canada, 352 pp., \$32.95). Author Yann Martel has writer's block until he hears the tale of little Piscine Molitor Patel, a boy stranded in the Pacific on a lifeboat with a zebra, a hyena, an orangutan and a 450-pound Bengal tiger named Richard Parker. Martel finds Pi many years later and rewards the reader richly for accepting the impossible and to just have a little faith is what happens next. A beautiful fable of acceptance, God's existence and trust.

River Thieves (Doubleday Canada, 335 pp., \$34.95) is the book I was rooting for to win the Giller. The debut novel from Newfoundland poet and short story writer Michael Crummy, it's a haunting look at the early encounters between the Europeans and the doomed Beothuk natives. The novel uses historical figures—the tussles between a driven father and his son—along with the Beothuk to deftly illuminate the limitations of power, familial loyalty and language.

Top Non-Fiction of the Year (In alphabetical order by title):

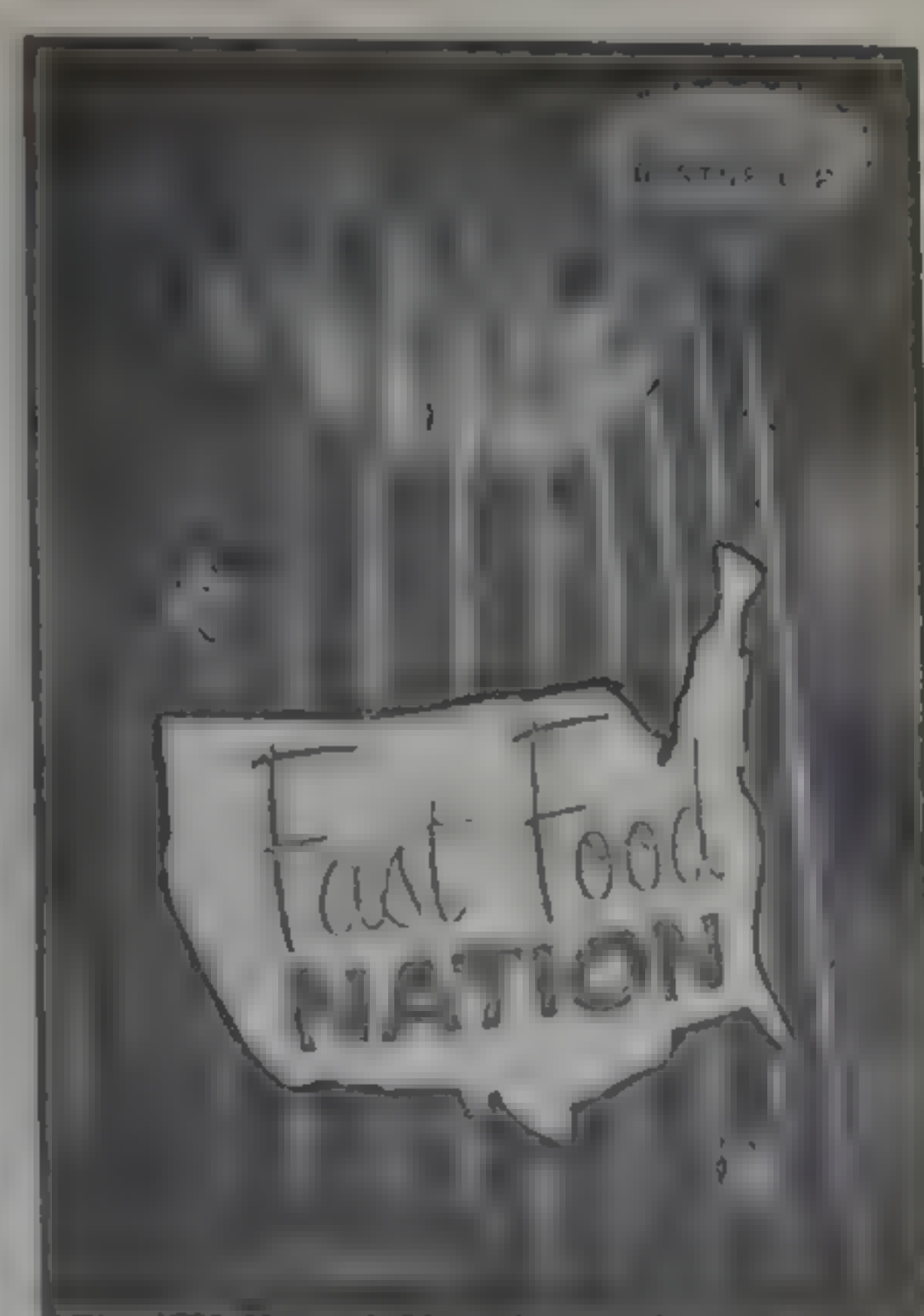
"Boozing and bed-hopping" Bart Campbell, pissed off and depressed over his divorce, decides to volunteer at a soup kitchen in Vancouver's notorious East End. His sharp radio pieces led

to *The Door Is Open: Memoir of a Soup Kitchen Volunteer* (Anvil Press, 144 pp., \$14.95). Part of the book's appeal, despite its dry-eyed look at homelessness and poverty, is Campbell's readiness to admit that he volunteered to make himself feel better, not the street people and junkies.

This is a difficult book to read, but the hard-hitting *Fast Food Nation* (Houghton Mifflin, 338 pp., \$38.95) by American investigative journalist Eric Schlosser sheds much-needed light on food manufacturing practices and the global business of greed. Meat-packing plants, "organic" farmers and detailed explanations of the stunning and insidious amount of fat we regularly consume will make you cringe. Democrats shake hands with Republicans in sellout backroom deals and slick former world leaders prostrate themselves at the feet of fast-food bosses. That glistening cheeseburger and side of fries will never look the same to you.

David Rakoff is by turns arch, sardonic and dead-on funny in *Fraud* (Doubleday Canada, 228 pp., \$29.95), a melancholy, introspective, candid collection of essays. Rakoff will break your heart with his odd jobs—acting in a television soap opera or spending weekends with "ascetic" and actor Steven Seagal—because he is the perpetual outsider. But as a self-professed "idealist" and modern "moralist," his self-deprecating wisecracks pack a wallop.

Oh, fan the ever-burning flames of Quebec nationalism. But how about this? Ottawa-based novelist Daniel Poliquin (writing as a Franco-Ontarian) topples a few Quebec icons and sacred myths with *In the Name of the Father: An Essay on Quebec Nation-*



alism (Douglas and McIntyre, 222 pp., \$22.95). Poliquin shrewdly rips apart what sustains the thin and waning threads of separatism, blasting the ideology of the creaking Catholic Church and wheezing Parti Québécois.

England's Simon Winchester has a real talent for taking seemingly esoteric topics and spinning accessible yet jaw-dropping histories that shoot up the bestseller lists. *The Map That Changed the World: William Smith and the Birth of Modern Geology* (HarperCollins, 329 pp., \$39.50) is a biography of William Smith, a British blacksmith's son turned surveyor who single-handedly created the first geological map of England. He did this by walking the entire length and breadth of the island multiple times, painstakingly recording what he saw in the process, only to have to fight for years to receive credit for the work he did.

Merry Christmas!

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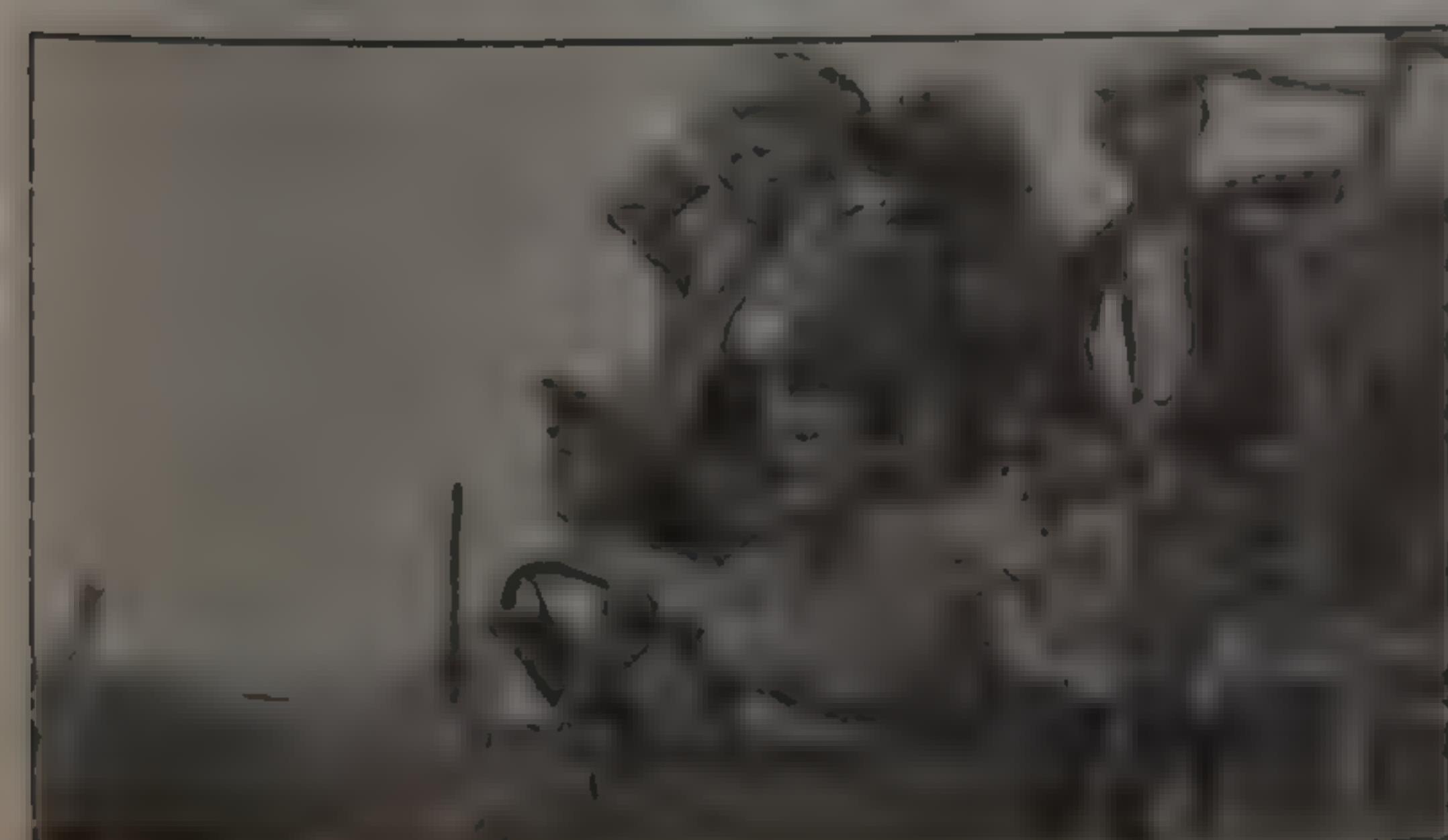
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By JULIANN WILDING

If you are getting engaged this Christmas, if you're celebrating an anniversary or if you are fascinated by those pretty, glittering stones, buying diamond jewelry could be a more challenging endeavour than you may think. Assessing a diamond's quality is a complex process that requires you to use your eyes, trust your heart and arm yourself with important facts that determine a diamond's quality—and, therefore, its price.

I recently met with Kim Sutch of the Diamond Information Centre, who not only presented me with an enormous and exquisite selection of award-winning diamond jewelry designs, but also gave me some sage advice on how to select the perfect diamond. (Plus, she threw a healthy spread of espresso, fruit and croissants into the bargain.) Prior to meeting Sutch, I was a diamond neophyte, but I quickly learned that knowing even the basics of diamond evaluation is vital not just to prevent being ripped off by unscrupulous merchants but also to avoid getting stuck forever with a less-than-ideal piece of jewelry.

The "four Cs"—cut, color, clarity, and carat weight—and the many combinations thereof are the key to understanding why two diamonds of equal size may not be of equal value or beauty. But stones that possess these qualities in the right proportions are among the rarest, most valuable and most beautiful objects on earth. Here's a brief discussion of each "C."

Cut: Perhaps the most important characteristic of a diamond, a quality cut is what gives a diamond its brilliant sparkle. Cut is also

style

the only aspect directly influenced by man, not nature.

A good cut releases the "fire" and "sparkle" of a diamond through the arrangement and proportion of its 57 or 58 facets (tiny planes that create angles to reflect light). When a diamond is cut well, light will reflect from one mirror-like facet to another and disperse through the top of the stone. Diamonds that are cut too deeply or too shallowly lose light that spills through the side or bottom. Poorly cut stones will have less of a gleam, making them less attractive, and certainly less valuable.

It's important to distinguish between the cut of a diamond, which is a purely technical issue, and its shape, which is a matter of personal taste. The round (brilliant) cut the most popular of all shapes; others include the emerald cut, the pear, the marquise, the princess cut, the oval and the heart-shaped cut.

Colour: While most diamonds appear white, virtually all of them display barely perceptible hints of colour. A diamond's colour is evaluated by measuring the degree to which the stone approaches colourlessness. Gemologists and jewellers describe the colour of a diamond on a letter scale that begins with D (colourless) and moves through the alphabet to Z. Diamonds with lower colour grades (such as those rated K, L or M) feature very subtle yellow or brown tones. Although still beautiful, they are less rare and therefore less valuable. "Fancies"—i.e., diamonds with a strong, pure colour such as green, pink, blue, yellow, orange or red are even rarer and more highly prized by collectors.

Clarity: A diamond's clarity is determined by the degree to which it is free from naturally occurring inclusions, often whimsically called "nature's fingerprints." Almost all diamonds contain small traces of these natural phenomena, which may resemble tiny crystals, clouds or feathers. These inclusions are helpful as identifying characteristics and usually are only visible through a standard 10-power jeweller's loupe before they become apparent. The fewer the inclusions and more flawless the diamond, the rarer the stone.

The number, colour, type, size and position of surface and internal birthmarks can affect a diamond's value. Major inclusions can interfere with the paths of light that travel through a diamond, diminishing its

brilliance and sparkle.

Carat: Carat refers to the weight—and therefore the size—of the diamond. One carat is divided into 100 "points": a diamond weighing 50 points is half a carat. Larger diamonds are found relatively infrequently in nature, making them (as you'd expect) extremely valuable. A larger diamond is also desirable because it shows off a fine diamond's colour and brilliance to its best advantage. The average size of a diamond engagement ring purchased in Canada is 47 points (almost half a carat).

Certainly, you must use your own judgment when deciding how much you're willing to spend on a purchase as seemingly frivolous as diamond jewelry. What if it gets lost or stolen? What if you get a divorce and you've just spent two or three months' salary on it? A good jeweller can ease those anxieties—you'll probably have a better experience with a longstanding, family-owned business than with some shop that just opened in the mall. You need an expert who is knowledgeable, accessible and who takes pride in finding the right diamond for each client. While all diamonds are beautiful, only by comparing stones side by side will you be able to appreciate what makes one rarer than the other. And remember: there are no "bargain" diamonds, there are no diamond "sales"; there are only diamonds of different values, weights, colours and brilliance. If it sounds too good to be true, it probably is. ☐



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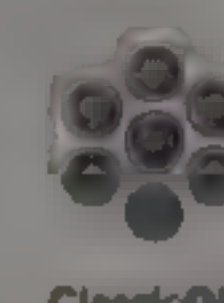
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Schola
CantorumCold hands, heavy heart:
how to fight SADWintry advice for
combating seasonal
affective disorder

BY SIBYLLE PREUSCHAT

"It's sad, so sad. why can't we talk it over?" crooned Elton John in the sappy breakup song—but while two people might have a chance to patch up their relationship, the lovers of the sun know that pleading won't make a difference. Old Sol won't return until the spring, just like every other year.

Winter's shorter days leave about five per cent of us with full-blown SAD—seasonal affective disorder. Another 10 to 15 per cent have a milder form sometimes called the winter blues. SAD is a bit like a human version of hibernation. Sufferers have low energy, want to sleep a lot, feel depressed, crave carbs and put on weight. In fact, some scientists speculate that SAD may once have been a survival mechanism for getting through winter and that's why the genetic predisposition to it is still among us. On the other hand, some northern landscapes made such demands on us that they have apparently weeded out SAD: rates are very low among Icelanders and their Canadian descendants.

But if you're feeling low this fall, don't assume that it's just a light fix you're needing. SAD-like symptoms can result from nutritional imbalances, low blood sugar, aspartame consumption, hormone imbalances, allergies, hidden infections or poor indoor air quality. SAD is diagnosed if you've developed clinical depression at least three times at the same time of year.

If you've got a mild winter lull

happening, one holistic approach is to take a teaspoon of liquid chlorophyll every day. Plants use chlorophyll to catch the sun's energy, so it's like taking liquid sunlight. Full-blown SAD often responds to natural treatments like light therapy, the amino acid tryptophan and the herb St. John's wort. You'll still need a doctor's watchful eye, though. Any antidepressant agent can trigger hyper states in susceptible people. St. John's wort can harmfully interact with many drugs, and tryptophan needs a prescription.

Cold comfort pharmacy

Here's some advice from a variety of experts on seasonal affective disorder:

"A daily half-hour walk outside goes a long way. Morning appears to be the most potent time to be exposed to light. The dawn simulator is an electronic device that attaches to your bedside lamp and slowly turns the light on in the morning, simulating the summer dawn. It helps people wake up and feel better all day long." —NORMAN ROSENTHAL, PSYCHIATRIST, AUTHOR OF *WINTER BLUES*

"One study shows that a high-density negative ionizer can work for some milder cases. Studies show that St. John's wort is not as effective as people thought and that tryptophan works quite well for SAD. We recommend that people use only commercially available light units so they get the proper brightness and filtering of ultraviolet rays." —ROBERT LEVITAN, DEPARTMENT OF PSYCHIATRY, UNIVERSITY OF TORONTO

"Winter is the worst time for most people because Mother Earth is at her rest time. In traditional times [pre-contact], it was a storytelling time. In winter we begin to wear light- and bright-coloured clothes

that remind us of good feelings and warm weather and help compensate for the shorter days—yellows, light blues and light greens. Full moon ceremonies provide a source of re-energizing. The moon is the sun of the night." —WANDA WHITEBIRD, BEAR CLAN SPIRITUAL ADVISER (Mi'kmaq)

"Get full-spectrum lighting in at least one room of the house and spend time there. A vitamin B50 complex, with an additional 250 milligrams daily of vitamins B5 and B6 balances neurotransmitters. A couple of tablespoons of flax or hemp oil every day helps the brain. Lipotropic factors like choline and inositol, found in soy lecithin, help stabilize neuron cells. Sprinkle a couple of tablespoons of lecithin granules on cereals and salads daily." —ARVIN JENAB, NATUROPATH

"Treatment for SAD should begin in late summer to help the body adapt to the changing light. The kidneys undergo a period of stress during the cold weather and when destabilized can have an adverse effect on their diametrically opposed organ, the heart. One way to lift your mood is to lift the heart spirit by strengthening the kidneys. We recommend herbs, acupuncture and chi gung exercises." —DAVID BRAY, DOCTOR OF TRADITIONAL CHINESE MEDICINE

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Take your skis up to Lake Louise

Fall in love all over again at the foot of Victoria Glacier

By HART GOLBECK

Take even a single look at Lake Louise's trail map with its 4,200 skiable acres—including an amazing 113 runs—and you'll understand why the resort's new slogan is "love at first sight." There's so much terrain at Louise that you could easily spend an entire weekend here and never hit the same run twice.

Louise was once something of a hidden jewel, the exclusive provenance of Albertans alone. But in recent years, the word has inevitably gotten out, largely as a result of European television coverage of the annual Ladies' World Cup. However, what with recent world events, some observers are predicting an overall decline in overseas travel; perhaps that will mean a chance for the locals to reclaim Louise's suddenly less crowded slopes.

In any case, here's a brief synopsis of what awaits you if you visit Lake Louise. The resort has lodges on the front, in the back and halfway up the hill. The 24,000-square-foot Lodge of the Ten Peaks at the base is a fabulous log building, partially forested from the nearby slopes. Everything you'd want in a base lodge is all here under one roof: a coffee bar, a pro shop and restaurants, including a good, cheap, extensive breakfast buffet served up every morning.

That meal will fortify you for the sight that awaits you once you alight from the Top of the World express quad. From this mountaintop you can see the jagged peaks of the Great Divide surrounding you and the



Chateau Lake Louise nestled below in front of the Victoria Glacier. Scenery appreciated? Fine: now you must choose whether to ski the backside or stay on the front. Presently conditions are better on the back but one night's snowfall can change all that. There are two high-speed quads and a triple in the back, any one of which will whisk you above tree-lined runs or powder bowls. Larch Run is serviced by a high-speed quad—I'm always eager to spend a few hours here just getting into the groove (fast and smooth). The fact that it feeds directly to the cozy, well-appointed Temple Lodge doesn't hurt, either.

On the front you can try the

Ladies Downhill for a taste of the ski race feeling. Meadowlark is a great cruiser and boarders can find a park at the base of the Summit Platter. The Platter reaches up to the highest point at Lake Louise, almost 3,000 feet above the base lodge.



From here you can reach another set of expert and extreme runs like Shoulder Roll and Whitehorn. Experienced boarders can find big hits on North Cornice.

If you're a boarder in search of a terrain park, the Jungle offers



two half-pipes (including a super-pipe) as well as rails, tabletops and plenty of "free-ride" terrain. Free skiers will be taking the plunge into the pipe as well during a competition slated for the January 26-27 weekend. (Boarders will compete on Saturday and skiers on Sunday.)

Accommodations to fit any budget can be found at either Lake Louise or 60 kilometres away

in Banff. Of course, the top of the line is the majestic Chateau Lake Louise, which offers several affordable ski-and-stay packages, especially in January. The Chateau is a truly magnificent property, with stores, a health club, restaurants

and a nightclub. If you're in a romantic mood, nothing beats an evening of skating on the lake before an incredible view of the glacier. From January 18 to 20, an annual international ice sculpting competition will transform the back of the Chateau into a sight whose wintry beauty rivals even that scene from *Doctor Zhivago*. We're not taking cheap little dinner-party centrepieces here; we're talking castles and life-size wildlife sculptures carved out of enormous blocks of ice.

So if you're up for a real ski challenge, take the drive up to Lake Louise and find out why they call it the Jewel of the Rockies. ☺

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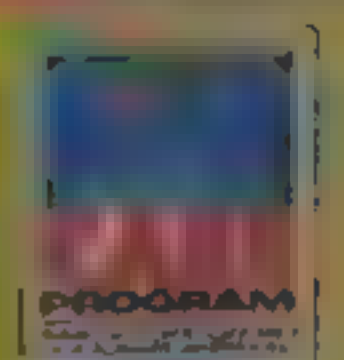
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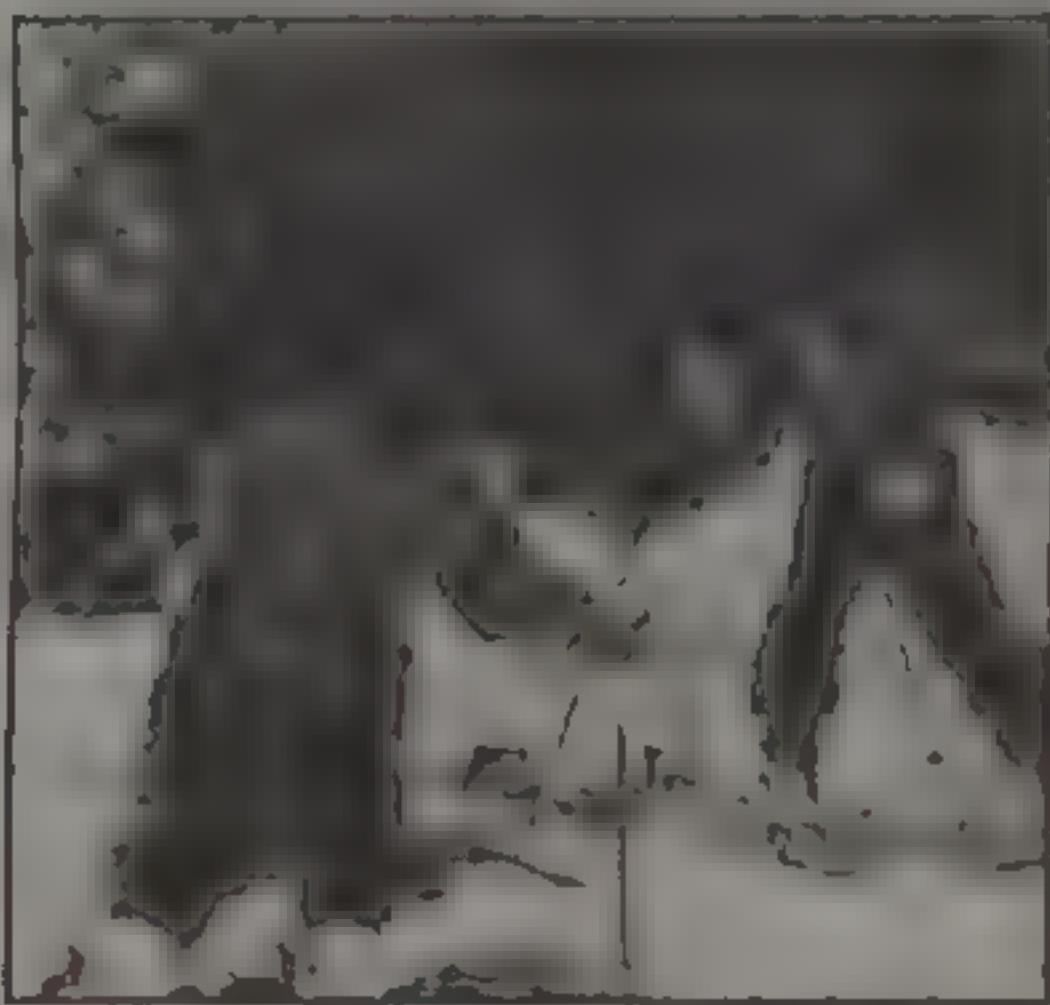
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Appetite for instruction

CASI is an easy way to subsidize your snowboarding

By RICK OVERWATER

Maybe it's because the average diehard snowboarder dwells somewhere near the poverty line, but the number-one goal of most long-term riders is to find a way to ride for next-to-nothing—or, even better, for free. If you rip it up and spend half your time inverted over the pipe, maybe that's as simple as getting sponsored and having Burton send you boards for free. Chances are, though, you'll need a contingency plan. Chris Tanglis figured that out a long time ago.

"I started snowboarding and thought, 'There has got to be a cheaper way to snowboard,'" he recalls. "I thought, 'Instruct! I'll get my season's pass and get on the hill.'" In 1995, Tanglis took a Level One Instructor's course from the Canadian Association of Snowboard Instructors (CASI) and soon after, caught a plane to Austria. "Here I was in Europe," Tanglis says. "Paid vacation. No one on the hill had a bigger smile than me." Since then, Tanglis has become a Level Two CASI instructor, a Level

One CASI coach (which allows him to coach both race and freestyle) and is certified with the National Certification Coaching Program.

He's also an evaluator for CASI, meaning that he's taught plenty of snowboarders exactly how to follow in his footsteps. The advantages of being a CASI Instructor are obvious, according to Tanglis. "You could flip burgers or you can come out in the fresh air and sunshine and do what you enjoy doing—snowboarding," he says. On top of that, your cus-

let you know if you're ready. You don't have to be a park and pipe wizard (or tell a good joke, as near as I could tell) and your skills in the air will mean nothing.

In fact, you'll have to learn to ride like a beginner all over again. "You have to unlearn to relearn—de-gress to progress," says Tanglis. Be prepared to have bad habits, even ones you probably didn't even know you had pointed out, picked apart and patiently fixed. After an intensive three days, you'll not only know how to teach, but you'll never look at your own riding the same way again.

Tanglis says you should keep one thing in mind: you're not just there to get free

lift tickets in the future; you're there to learn how to do a job with certain standards. But that's about as serious as it gets—the course is actually fun (it is snowboarding, after all) and no matter where you teach afterwards, you'll be introducing people to the best winter sport there is. If that's not enough, just remember that in your spare time, your freeriding will be exactly that: free.

CASI Level One certification costs \$252 including GST. Check www.snowpro.com for more info or call 1-800-811-6482. Alberta residents can also call CASI at (403) 609-3678. ☐

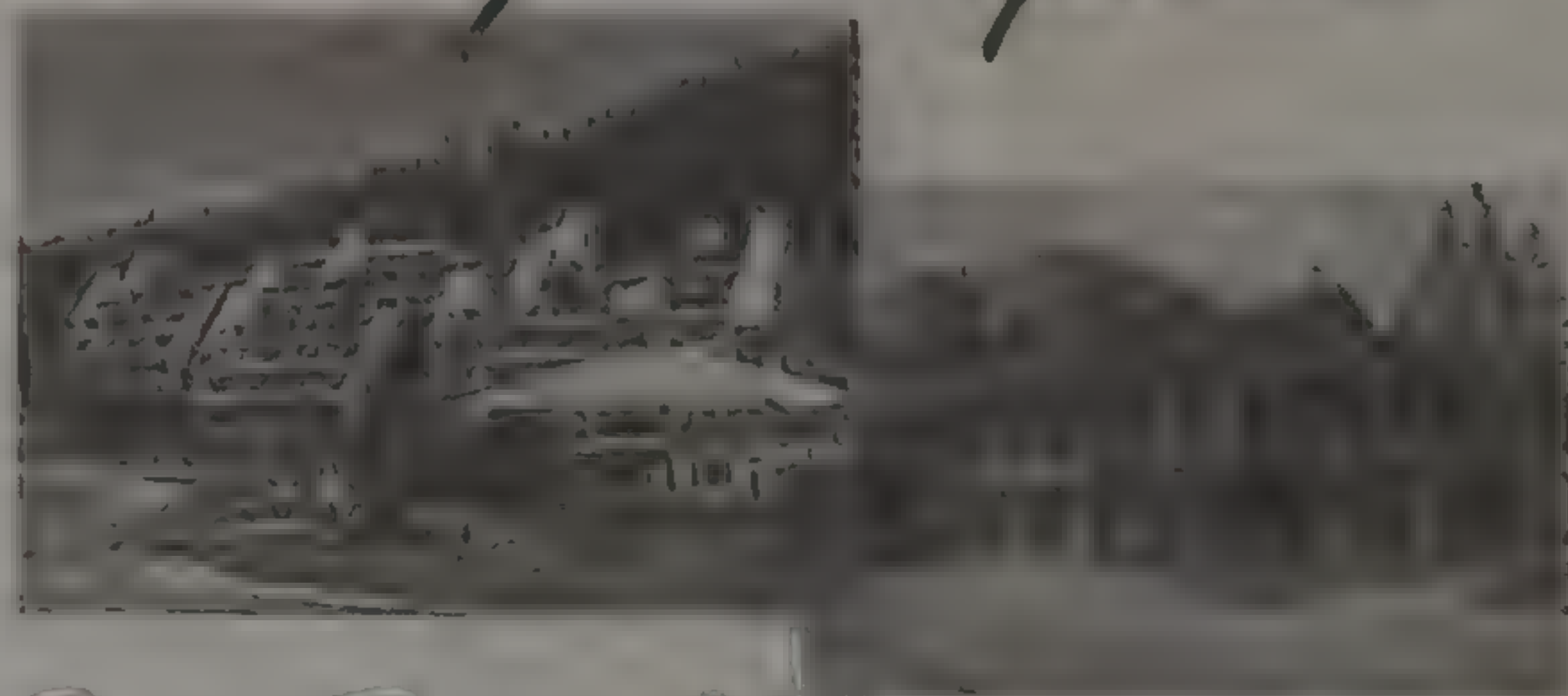
board zone
Burton presents

tomers are usually having fun—which isn't always the case when you're handing out fries from the dark side of a cash register.

Level playing field

Becoming a Level One CASI Instructor, which means most of your students will be beginners, isn't as daunting as it sounds. Tanglis says you should be an intermediate level rider, able to link smooth symmetrical turns on a blue run. If you're unsure as to whether or not you qualify, your local ski school can probably check out your riding and

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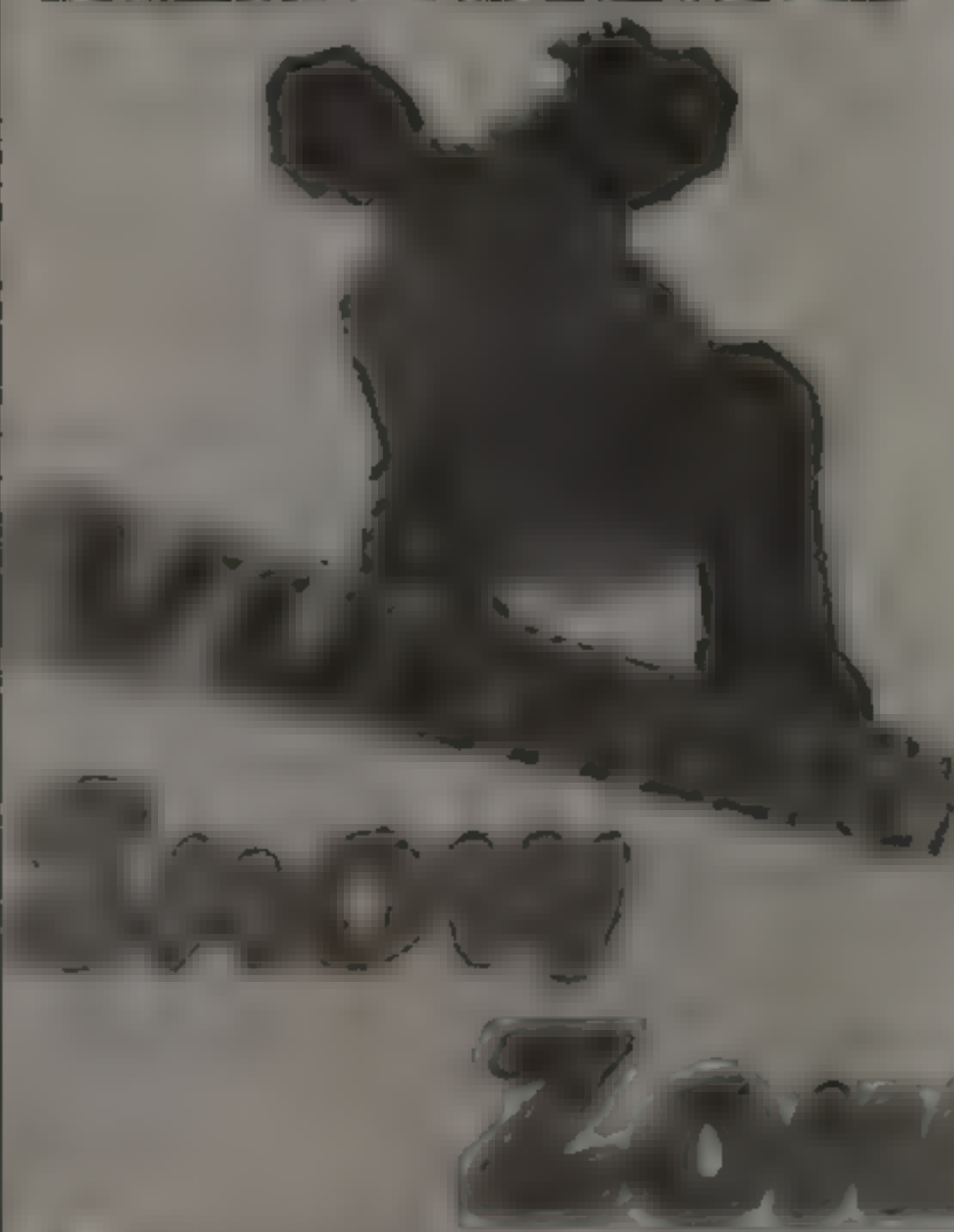
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See you in the Fernie papers



I remember Fernie before it was the "coolest place in North America"

BY COLIN CATHREA

Many years ago, I moved to Fernie to get away from the fast-paced ski areas where I'd been teaching for several years. It was a toss-up between Red Mountain in Rossland or the mining town that routinely got more than 30 feet of powder every year. The ski school at Fernie was well-known already because of its excellent director, Dave Rogers, so when I got a call from him, off I went. Now I had skied powder before, but when

you routinely get a few feet overnight, the way you do at Fernie, and you and the rest of the ski school are the first people on the mountain in the morning, we most likely got as many vertical feet of pow as some heli-guides. It was clear that Fernie couldn't remain a hidden gem for too long, and sure enough, it quickly gained a widespread reputation as an area with huge bowls filled

with "cool whip." The single chair and leg-burning T-bar that slugged you to the top soon made way for a couple more chairs, but when Charlie Locke—the man behind the development of the Lake Louise ski area in Banff National Park—got his hands on the resort things were about to change. Boom! A rapid influx of cash blew this resort into a resort. High-speed quads soon were delivering skiers and boarders into three huge new bowls that were previously only accessible with a major hike. Last year, that beast of a T-bar was replaced with yet another quad. The base village became a hub of activity with several new lodges and restaurants that are still expanding. Foreign investors were soon scooping up condos at more than a quarter of a million dollars a pop.

Springtime in the Rockies

If you visit Fernie, don't be fooled by the springlike conditions that seem to exist when you arrive at the base

lodge; take a high-speed quad and a true winter wonderland unfolds before you. The upper bowl areas are above the treeline, so each time you traverse or follow the natural openings, the fall line changes and gives you the feeling of a wide-open playground that can take you anywhere. The last time I was out, I gave Corner Pocket a try. It's a nasty, stee-ee-

ep chute barely wide enough to make a turn in. Make a mistake and it will toss you out the bottom like an eightball in the corner pocket.

Imagine my distress, then, when I picked up *Rolling Stone's* most recent "Cool" issue, and saw that they named Fernie the "coolest place in North America." Bummer, man—they found my stash. ☹

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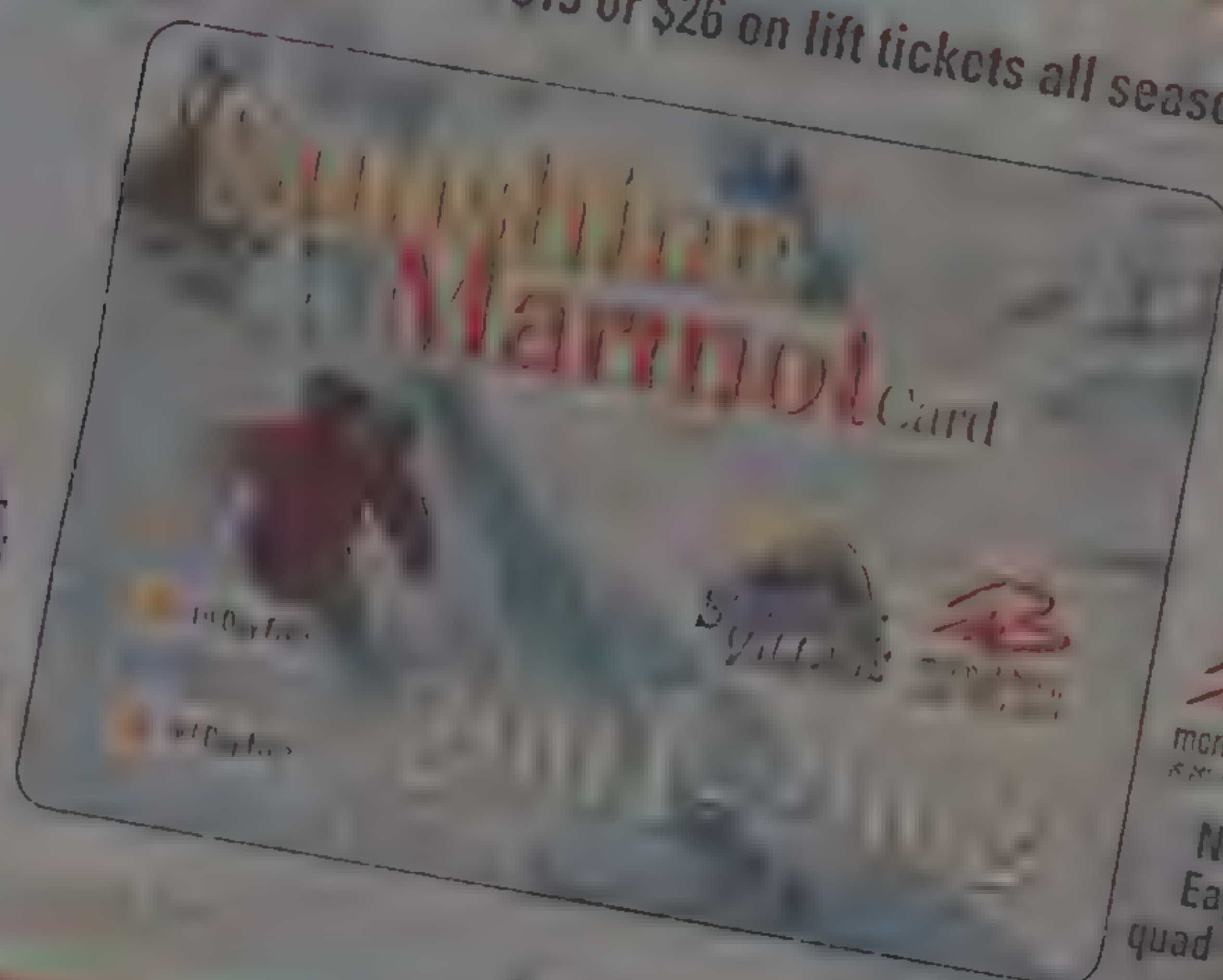
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The EASYRIDER Condition Report

Local

Rabbit Hill - 50cm base, 3cm of new snow, 3 lifts/80% runs open
 Sunridge - 50cm base, 20 cm of new snow, 4 lifts/ 5 runs open
 Snow Valley - 60cm base, 5cm of new snow, All lifts open

Alberta

Sunshine - 102cm base, 35cm of new snow, 12/12 lifts, 82/92 runs open
 Lake Louise - 104cm base, 11cm of new snow, All lifts and 91 runs open
 C.O.P - Opening TBA
 Wintergreen - Opening Dec. TBA
 Fortress - 85cm base, 12 cm of new snow, 46/47 runs
 Marmot/Jasper - 80cm base, 13cm of new snow, 6 lifts, 85% of runs open
 Nakiska - Opening Dec. 14, 4/5 lifts 10/29 runs
 Mt. Norquay - Opening Dec.14
 Castle Mt. - 135cm base, 10cm of new snow

B.C.

Silver Star - 153cm base, new snow 0cm, 85/107 runs open
 Big White - 175cm base, n/a cm of new snow, 75/112 runs, 11/13 lifts open
 Apex - 142cm base, 5cm of new snow, 52 runs, 4/5 lifts, 52/60 runs open
 Sun Peaks - 112cm base, 10 cm of new snow, 90 runs, 6 lifts open
 Fernie - 134cm base, 41cm of new snow, 9/10 lifts, 103/106 runs
 Kimberley - 79cm base, 10cm of new snow
 Panorama - Opening Dec.14, 105cm of snowfall
 Fairmont - Opening TBA, prior to X-mass depending on snow
 Kicking Horse - 132cm base, 44cm of new snow, Opening Dec 14
 Red Mt. - 148cm base, 17cm of new snow, 83/83 runs, 4/5 lifts open
 Whitewater/Nelson - 170cm base, 28cm of new snow
 Powder Springs - 185cm base, 80cm of new snow

U.S.A

Big Sky - 51 inches base, 1 inch of new snow, 9/18 lifts
 Mt Spokane - 48 inches base, 1 inches of new snow, 75% of lifts, 40 trails open
 Silver Mountain - 60 inches base, 0 inches of new snow, 80% of lifts, 50 trails open
 Lookout Pass - 58 inches base, 2 inches of new snow, All lifts and trails open
 Schweitzer - 52 inches base, 0 inches of new snow, All trails and 5 lifts open
 49 north - 54 inches base, 0 inches of new snow, 100% of trails, 75% of lifts open

All conditions accurate as of Dec. 12, 2001

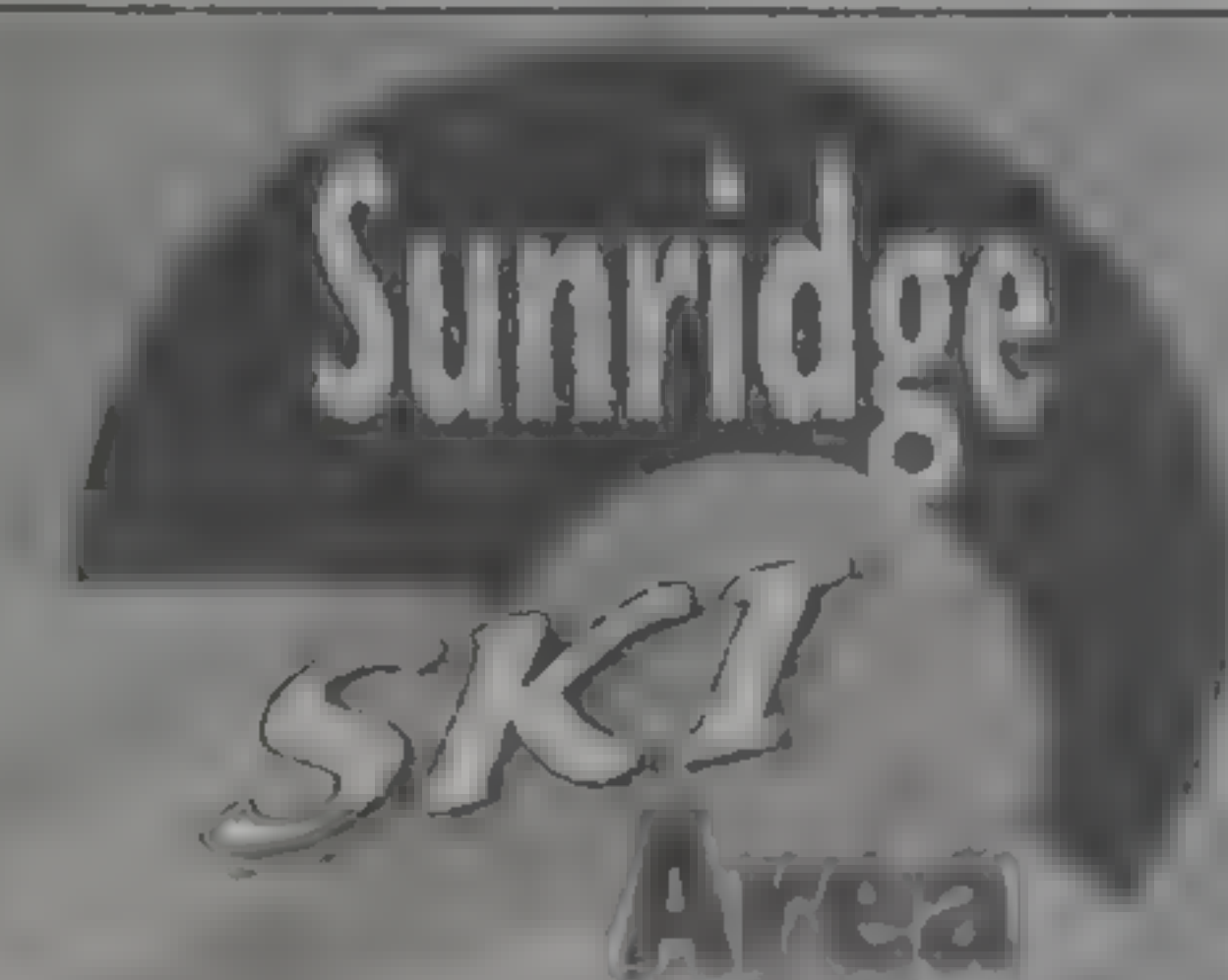
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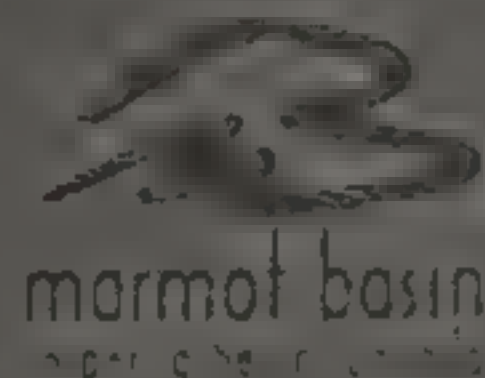
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Fall LINES

BY HART GOLBECK

Captain January

Lift ticket prices and accommodation rates will go sharply downhill at Jasper from January 12 to 27—as will the onslaught of visitors there, since that's when this year's Jasper in January festival will take place. Many events are planned to divert visitors from the cares of the world, including snow sculpting, fun races, pub crawls and even an ice rescue demo in Maligne Canyon. A festival highlight is the ever-popular fun, fat or 40 downhill on January 21. The prize bin is overflowing for this one, and since the entry fee is only \$30 (including an awards party at the Athabasca Hotel following the race), why not sign up? Call the Royal Canadian Lodge at (780) 852-5644 for more details and entry forms.

Testing, testing...

Looking to buy but can't decide? *Ski Canada* magazine and Big White are staging a Ski Test Carnival from April 7 to 13, 2002. \$379 puts you on the hill for seven nights including six days of skiing, après parties and of course a whole lot of ski testing. Call 1-800-663-2772 for more information.

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Dynastar has introduced a pricy limited edition ski this year: the Autodrive World Cup GS, which retails for an astounding \$3,000 (U.S.). (The price includes free waxing for three years as well as some ski clinics with Tommy Moe.) Only 70 pairs of the skis, which change colour from burgundy to green to copper as the light conditions change on the slopes, are available in North America.

Wanted: sled or alive

Just south of the border at Big Mountain they've introduced a new extreme snow sport: thrill sledding. If nothing else, the sleds, which look like a cross between a luge and snowmobile, ought to provide ever-jaded snow enthusiasts with a new option on the slopes. ☺

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Bagelatté (Baseline Rd. & Cloverbar, Sherwood Park, 417-1911) Specialty bagels and cream cheeses made fresh in our bakery. Caffé latte, cappuccino, breakfast and deli sandwiches, desserts, ice cream. Open 7 days a week. Bagels and spreads at Old Strathcona Farmers Market on Sat. \$

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Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. \$\$

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CASUAL

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CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$\$

Devlin's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Fife n' Deke! (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$

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DISHWEEKLY

Continued from previous page

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Family Restaurant (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Neille's Tea Shoppe (12606-118 Ave., 452-9429) Homemade meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$\$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Shecky's (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.)

Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi

mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) Day breakfast and a great selection of all favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moscow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$.

The Russian Tea Room (10312 Jasper Ave. 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$\$-\$\$\$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

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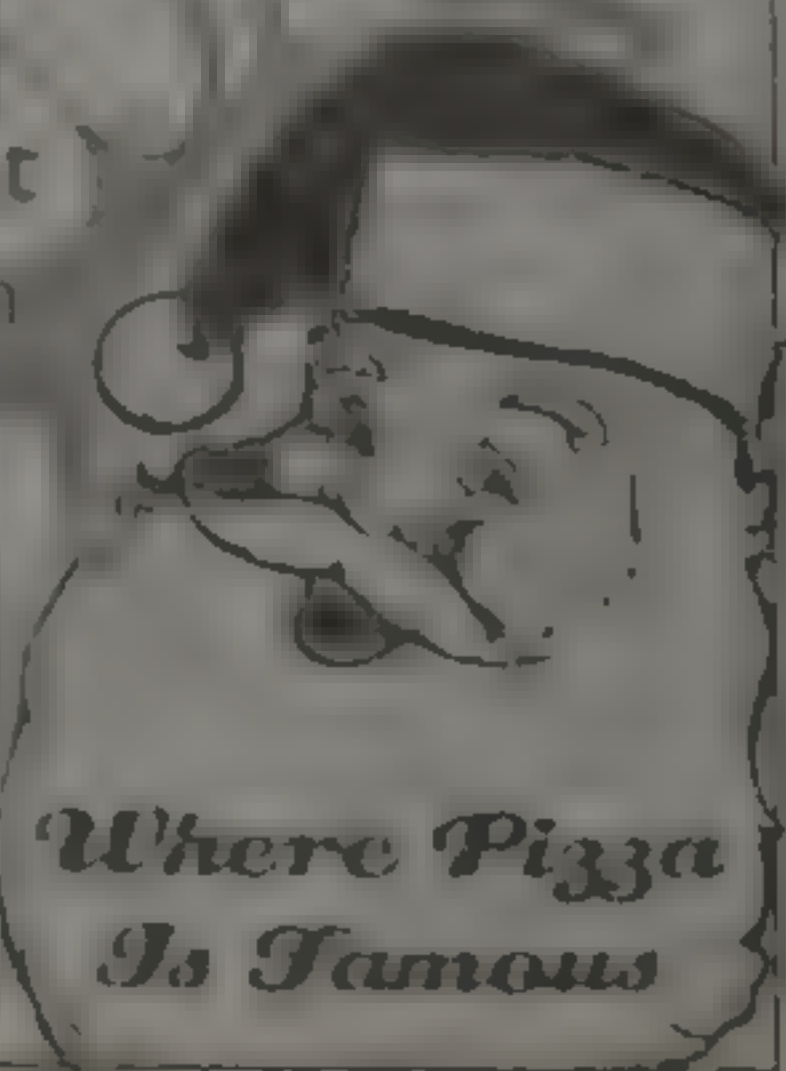
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Overeater's digest

Our reviewer stuffs himself like a gorilla at Szechuan Castle

By DAVID DICENZO

As I sat down in front of food plate number two from the Szechuan Castle lunch buffet, I read some rather interesting info. According to the Chinese Fortune Calendar placemat on my table, I was born in the year of the monkey. That explains a lot. For one, I love monkeys. I sincerely hope to play with one someday, although owning a tree-slinger would be too much. As far as my individual traits go, the mat claimed, "You're apt to be clever and may have a bit of genius in you. [Huh?] You like to invent things, solve hard problems and think up new ideas. You're a good thinker and want to know about things. You may become famous."

Holy crap, do I have a lot to live up to. I didn't see anything in the description about a penchant for procrastination and asking for deadline extensions. But I sure am diggin' that possible fame thing.

Fact is, I went to the Szechuan Castle to eat, not to realize I'm an underachiever. I rarely visit the West End except when I'm showing visiting friends and family members the mall, so I'm a little in the dark about the dining scene there (and I'm supposed to want to know things). Walking into the restaurant, I was

surprised to see how jam-packed the large dining room was at lunch. I asked for a non-smoking table, but realized I was misunderstood when I saw everyone and their brother lighting up all around me. No big deal, though. I was still beaming at the price of the buffet (\$7 and change) and even more impressed by its actual physical length. The Castle draws its lunchtime clientele mostly from the business crowd, judging by the lady sitting next to me, who started one sentence with, "You're not gaining any efficiency...." Blah, blah, blah. Now she sounds like a monkey person.

Hail, pseudo-Caesar!

Plate number one is all about starters—baby corn salad, some beets, super-hot kim-chee and a pseudo-Caesar I make up with fresh Romaine, perfectly cubed croutons, grated parmesan, dressing and those simulated bacon bits that go down like petrified Styrofoam. You don't want to overdo it before you tackle the main components of a buffet—"rookie mistake," as my friend Rob says—so I keep the portions small. The next round is much heartier as I load up with a mixed veggie concoction with broccoli, snow peas and bok choy, dry garlic ribs (very big), chop suey, pork chow mein, plain fried rice, egg foo yung, barbecued pork, Szechuan beef (how could I not try it given the name of the place?) and sweet and sour pork (gettin' pigged out here, folks). There

were a number of dishes still on the buffet—e.g., Shanghai noodles deep-fried wontons, chicken wings and samosas (?)—but I wanted to be satisfied, not dead.

Based on the price, I didn't expect exotic variations of those dishes, but I was really happy that they were fresh and tasty, although, as I expected, some of it was fairly greasy. I did make a couple more trips, but those were just to get a small scoop of two different soups. The wonton soup had a subtle broth with chopped green onions; the hot and sour soup was definitely hot, but more sweet-tangy than sour-tangy. Each was nevertheless pleasing. For the second week in a row, I passed on a dessert that was included in the admission price—too full. But I did have an overwhelming desire to eat a banana. Funny how the subconscious works.

Hold your Tong

It was a good lunch and well worth the \$9.10 before tip (iced tea included). It made me wonder how they make any money on these deals. The last time I sat down at a Chinese buffet was 11 years ago when I was visiting a friend in Kingston—at Queen's University, not the Pen. I believe Uncle Tong's was about \$5 or \$6 over a decade ago, so prices for such a feast have gone up.

I guess they bank on upselling items, like the bottle of champagne for \$17.95. I'm fairly certain it's not Veuve Clicquot. ☺

Szechuan Castle

15415-111 Ave. • 484-6060

dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly

DISHWEEKLY

Continued from previous page

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

Koutouki Taverna (10704-124 St., next to



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DISHWEEKLY

Continued from previous page

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

Giovanni's Restaurant (10130-107 St.,

426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

Italix Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious home-made Italian food \$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$\$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest

new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Grab-a-Bite (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

Nagano Japanese Cuisine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

LATIN

Valparaiso Latin Canadian Club (10816-

95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$\$-\$\$\$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, *Edmonton Journal* Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; *Edmonton Journal* four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Billy Budd's Lounge (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$\$

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Daily specials also offered. \$-\$\$

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices and fun can't be beat! Smoking. \$

Yabbo's Boneyard/ The Library (11113 87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

SEAFOOD

Compass Rose Café (6029 104 St., 486-4846) Our café offers a unique Canadian dining experience with a delicious and varied menu that includes seafood, beef, chicken and bison entrées. \$\$

Lighthouse Café (7331-104 St., 433-0091) 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$\$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish and seafood featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$\$

SPANISH

La Tapa Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$\$

STEAK AND SEAFOOD

Mirabelle's (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$\$\$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$\$\$

STEAKHOUSE

Hy's (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$\$-\$\$\$

Yeoman's (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge. \$\$-\$\$\$

THAI

BanThai (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$\$

UKRAINIAN

Pyrogy House (12510-118 St., 454-7880) Pyrogies and cabbage rolls just like Baba used to make. Non-smoking. \$

VEGETARIAN

Max's Light Cuisine (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrées and desserts. \$

VIETNAMESE

Bach Dang (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

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The greatest greatest hits

Blue Rodeo, Green Day, Madonna lead greatest-hits CD parade

By DAVE JOHNSTON

There are a lot of reasons why all music stars dish out a greatest hits collection or two during their careers. Let's be honest and overlook the platitudes they spout in press releases and interviews—things like "it's a gift to the fans" or "It's a chance to re-evaluate our career to this point." More often than not, they're released to cash in on faded glory, make a few extra bucks or just kill some time while they figure out how to make their next album/get out of rehab. Sometimes it's all three.

Cynical? Perhaps. For purchasers, the real value in a greatest-hits disc is getting all the hits—or at least the best songs—with little to no filler. They also make ideal gifts for the casual fan or the completist who can't live without that special extra track or two that the label has thrown in. Some artists are canny enough to make the disc into something special by cobbling together rare tracks or remixes. In any case, a greatest-hits disc makes a great present. And this season the vaults must have been bursting with material, because store shelves are sagging with dozens of new collections.

Some bands are using the season as an excuse to release their "career evaluation" discs. Canada's beloved Blue Rodeo are just such a group, as *Greatest Hits Vol. 1* (WEA) attests. All of their well-worn classics are here, like "Try" and "Lost Together," supplemented by two new recordings featuring a Stax-style horn section that Jim Cuddy has hinted in the press will be a sign of things to come. Add some wacky liner notes from Cuddy's brother Loftus and you've got a solid compilation for any casual roots-rock fan.

SoCal punkers Green Day are not far behind with their aptly titled disc *International Superhits!* (Geffen). The music comes from their major-label years and includes the monsters "Longview," "Brain Stew" and the unintentional grad anthem "Good Riddance (Time of Your Life)." A few new songs are there as well, and to tell you the truth, they're nothing new. Which is pretty punk rock.

Hey, Ladies!

The Barenaked Ladies are another Canadian band that has managed to endure thanks to the open embrace of our southern neighbours. *Disc One: 1991-2001* (Reprise) neatly gathers together their finest moments, from the perennial "If I Had a Million Dollars" (the song that resulted in the band's suffering through a hail of Kraft Dinner boxes at every live show) to their breakthroughs "One Week" and "Pinch

Me." Thankfully, the disc is not chronological, juxtaposing brilliant numbers like "Brian Wilson" against flat-out silly songs like "Be My Yoko Ono." Witty song annotations by Steven Page as well as liner notes from Billboard's Larry LeBlanc and Sire's general manager Howie Klein give the disc a nice personal touch.

Another huge Canadian band, Moist, has also decided to build their monument, entitled *Machine Punch Through* (EMI). Rare mixes of "Underground," "Comes and Goes," and "Gasoline"

as well as rarities like "See Feel Touch" and "Sunday Comes" fill the blanks between "Push" and "Breathe." For the lucky ones who snatch up a copy fast enough, there's a second disc of demo recordings made at different points in the Montreal band's career.

Then there's Madonna and *GHV2* (Maverick). Ol' Mads has turned her gaze from the Material Girl 1980s to her Erotic Empowerment phase of the 1990s, and undoubtedly you've been unable to escape any of these songs. "Beautiful Stranger," "Frozen," "Don't Cry for Me, Argentina." Well, maybe we'd like to forget about that last one, but it's here anyway, as is an extensive essay by film director (and former assistant to Mads man Guy Ritchie) Dan Cadan. And lots of tiny pictures of the Lady. Lots.

Sorry... we completely forgot about you

Then there are the discs from artists trying to prove they're not dead, or that there's more to them than just that song. Irish band Simple Minds has always stood in the shadow of U2, but Jim Kerr and mates apparently figured they had enough material to fill a two-disc package. *The Best of* (Virgin), naturally, starts off with "Don't You (Forget About Me)"—insert ironic statement here—and toddles along through the years, ending with a rather regrettable dance remix of "The Real Life." But there are a few good songs here—"Ghostdancing" and "Love Song" come to mind—if you can get past the garish packaging.

And who could forget about ABC? Well, if you have, then you need *Look of Love: The Very Best of ABC* (Mercury). Martin Fry may have fancied himself a poor man's Bryan Ferry, but he did pen more than a few clever songs beyond "The Look of Love," like "All of My Heart" and "Be Near Me." Strangely, the cover only features Fry and not his constant partner Mark White. Come to think of it, was there anyone else in this group? Not count-

ing that bizarre little bald guy from "How to Be a Millionaire."

Moody 1980s rockers the Psychedelic Furs have taken a different approach to their greatest-hits package, *Beautiful Chaos: Greatest Hits Live* (Columbia Legacy). Recorded earlier this year at the Los Angeles House of Blues, the disc captures surprisingly lithe performances of the band's finest moments, like "Pretty in Pink" and "The Ghost in You."

Immortal being Michael Jackson has repackaged and re-released his grandiose retrospective *HIStory Volume 1* (Epic), culling together his best songs. Well, most of them, if you can overlook "Man in the Mirror" and "Heal the World." In any case, "Billie Jean," "Wanna Be Startin' Something" and "Don't Stop Til You Get Enough" are here for your continuous moonwalking pleasure. No pictures of Bubbles or Macaulay Culkin, however.

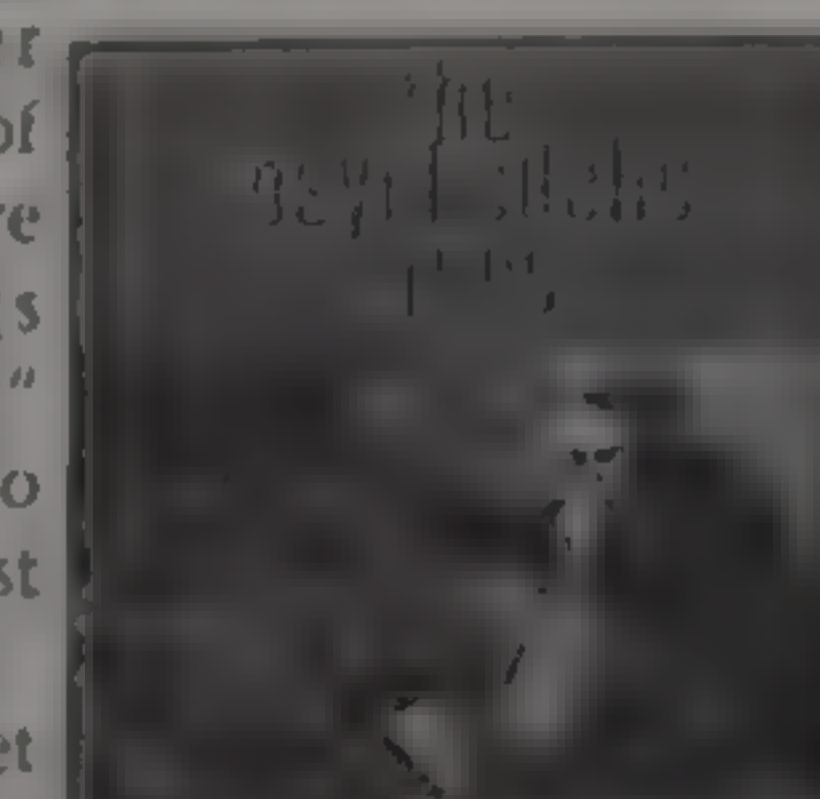
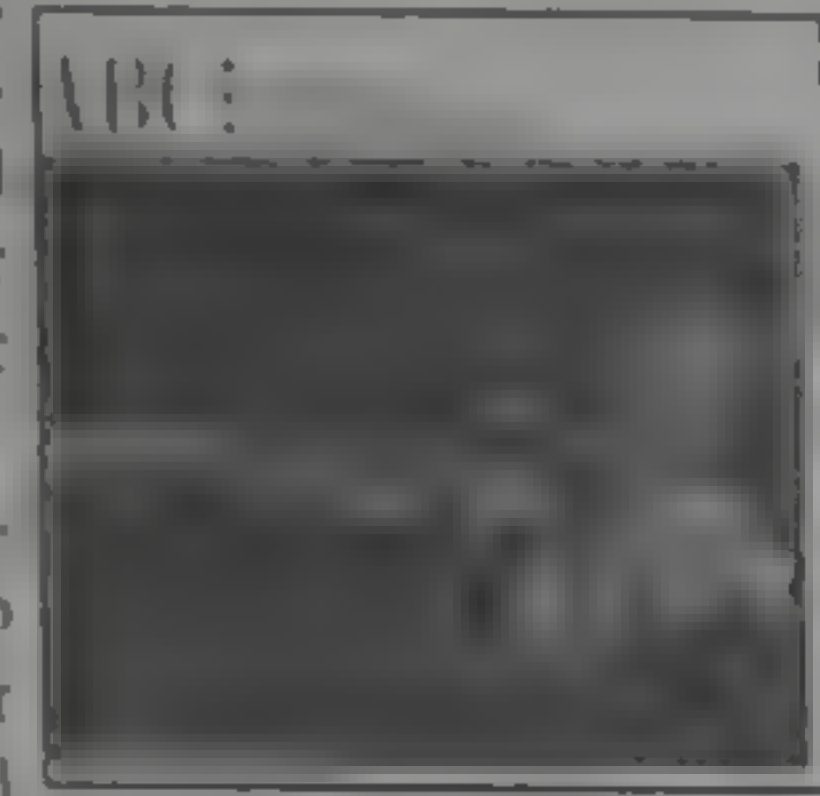
Comfortably repackaged

Before there ever was a Radiohead, the critics used to salivate over the prog stomps of Pink Floyd, and now you can relive your favourite baked-on-the-sofa moments with the exhaustive two-disc collection *Echoes* (Capitol). Painstakingly remastered and assembled by Roger Waters, David Gilmour and producer James Guthrie, *Echoes* is a brilliant examination of this confounding band's output. You could spend hours just pondering the artwork, depending on what you ingest.

Two horribly overlooked bands are also enjoying the deluxe treatment. The Beautiful South, formed by Paul Heaton after the disbanding of the Housemartins, was a clever little unit that favoured romantic Merseybeat arrangements and acidic lyrics, and *Solid Bronze* is a sweet package for their best numbers. To a lesser extent, Ocean Colour Scene tried to ape the Rolling Stones and the Buz-

zcocks with mixed results, but *The Best of* (Island) has a few shining moments, like "One Hundred Mile High" and "Robin Hood," to satisfy the Brit-popper in the family.

Finally, who can forget the lost wonders of Smashing Pumpkins? There's no doubt that we'll hear the shrill, wounded howl of Billy Corgan again, but there was a time when the band gave fellow grunge rockers Nirvana a run for their money. No insightful liner notes here; *Rotten Apples* (Virgin) lets the music speak for itself. Solid listening throughout, even after you realize "1979" and "Perfect" are really the same song. ☺



■ VUE WEEKLY.2001

CD gift guide



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CD'S IN STORES NOW!

Music DVDs, from Row to Crowe

U2 and Moist also have extras-laden discs out for the holidays

BY DAVE JOHNSTON

Music might sound better with you, as Stardust once sang, but you have to admit that it sounds best when it's blaring in Surround-Sound. That, it would appear, is the philosophy of this season's musical DVDs—just ask my neighbours, who have had to endure the majesty of my thundering sub-woofer.

The pick of the litter has to be U2's foray into the digital domain. *Elevation 2001: Live in Boston* (Island) is an ambitious two-

disc set that stands as one of the best live concert DVDs on the market. Filmed earlier this year in the Fleet-centre, the Irish band's American comeback tour is captured in all its glory by British television

director Hamish Hamilton, best known for his groundbreaking work on this year's Brit Awards. In fact, it was that very show that led U2 to call up Hamilton and offer him the DVD project, according to the insightful—read indulgent—documentary included on the first disc.

The second disc is nothing special, except for an offhand video clip for "Beautiful Day" filmed on a Toronto roof top and an mildly entertaining option to watch the concert from alternate angles. The real treasure of the DVD is the sound, mixed in 5.1 surround by longtime producer Steve Lillywhite. Every nuance of the

night is captured with sparkling clarity and broad frequency response. In lay terms, that means the bass is spectacular, the drums are sharp and the guitars are stunning. Best of all, Bono lets his singing voice loose during this concert, reaffirming his reputation as one of the best vocalists in pop/rock. This is a big statement for me to make, considering the lukewarm review I wrote for the group's recent album *All That You Can't*

Leave Behind.

Although there are several hidden features on the disc which you can unlock with some snooping, one wishes U2 had included Bono's misstep from the stage during their first concert in Miami. Sure, they show some footage of that concert, which kicked off the Elevation 2001 world tour, but including that humbling moment within the epic scope of the package would have confirmed that the group hasn't lost its sense of self-deprecating humour.

Knight must fall

Speaking of missteps, Death Row kingpin Suge Knight introduces his video compilation *Death Row Uncut* (Death Row/Koch) with a taped telephone message from prison. Of course, that only adds to the hardcore gangsta allure of this DVD, in which Dr. Dre, Snoop Dogg and 2Pac strut against the backdrop of Compton. Knight hasn't gotten over the defection of Dre and Dogg, if the unintelligible ramblings of the

interludes are anything to go by.

Between clips, we're treated to footage of homeboys rolling around town in a convertible, smoking weed and bad-mouthing the boys who turned their backs. My advice is skip right over these bits, unless you share

Knight's resentment.

Then there's the X-rated content. DJ Quik, 2Pac and Dr. Dre turn in videos in which they cavort with naked hos going down on each other, spreading their legs and shaking their naked booties. Not for the youngsters, I'm afraid, so don't expect to be able to grab this at your local big-

box department store.

On a much tamer note, Canuck rockers Moist have decided to supplement the release of their greatest-hits album with a DVD video collection also entitled *Machine Punch Through*. While few of the band's videos are truly amazing, the sonic quality of the recordings is exceptional. The audio has been remixed for surround stereo by Jeff Martin of the Tea Party and studio

features an audio-only feature so you can enjoy the tunes without visual distractions

The disc also features an amusing, group-created featurette about the band's history composed entirely of personal photos, candid moments and video from live performances. For the patient ones, there are plenty of hidden features nestled amongst the various menus, most of which can be located with the help of the band's website, www.moist.ca. Of course, there's the legendary footage of a band member completely blitzed on a plane somewhere on the disc, but the band refuses to tell anybody where to find it. Including me. So you're on your own, friends.

Everybody's Famous

Finally, there's Cameron Crowe's cinematic ode to rock 'n' roll, *Almost*

Famous. Just in time for the holiday season comes *Almost Famous: The Bootleg Cut* (Dreamworks), which features two DVDs and a CD of music by the fictional band Stillwater. The first DVD includes Crowe's preferred, 35-minutes-longer version of the film, accompanied by commentary from Crowe and—get this—his mom. There's also interview footage with the late, great music critic Lester Bangs, copies of articles Crowe wrote for *Rolling Stone* and a list of Crowe's top 10 albums of 1973, including sound clips.

The second disc includes the original theatrical version of the film, as well as behind-the-scenes footage and a specially edited version of Stillwater's entire Cleveland concert. It's even better than the real thing... that is, if there ever was a real thing. Ah, who cares, I'm a 21st century digital boy. I don't know how to live, but I got a lot of toys. ☺



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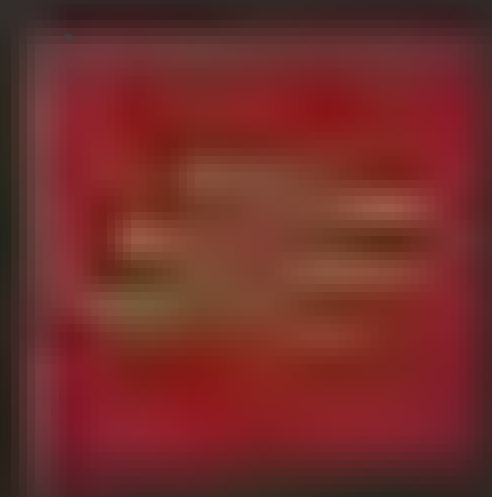
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MUSIC

AS SEEN BY



du Maurier ARTS

On jazz, on Blitzzen!: making Xmas jazzy

Essential discs perfect for the neophyte jazzbos on your list

BY PAUL MATWYCHUK

Jazz, like classical music, is surrounded by such a powerful aura of hipster connoisseurism that a lot of record-buyers may feel intimidated about exploring it. What follows, then, is kind of a "jazz starter's kit": 10 classic albums, listed roughly in chronological order, that will provide a solid launching pad for anyone interested in educating themselves in jazz music. At the risk of looking completely unimaginative I've stayed away from obscurities or quirky personal favourites here; these are all very well-known recordings that are at once hugely influential and yet completely accessible and listenable, even for a jazz novice. Enjoy.

Louis Armstrong, *The Hot Fives and Hot Sevens* (Columbia)

Louis Armstrong had an astonishing energy, a nearly unparalleled musical inventiveness and an ability to sound joyous even during his bluest solos that prevents these recordings—no matter how "old" or superficially "quaint" they sound—from

coming across as dated. Armstrong is laying down the rules for a new form of music on these records, and he's obviously having a ball doing it.

Duke Ellington, *The Okeh Ellington* (Columbia)

If jazz is taken seriously as an art-form, Ellington is the man who's largely responsible. A once-in-a-lifetime combination of brilliant melodist, sensitive orchestrator and canny businessman, Ellington is the

most important figure in 20th-century American music. I could fill this list with 10 Ellington discs alone; while *The Okeh Ellington* is the best collection of the vibrant work he did during his youthful Cotton Club days, it only hints at the masterful work he'd produce in the decades to come.

Art Tatum, *20th Century Piano Genius* (Verve)

A two-disc set of informal piano solos Tatum performed at a friend's house in the '40s, glorious precisely because of the casual circumstances under which they were performed. In a similar vein, try Erroll Garner's *Concert by the Sea* (Columbia) or the Bill Evans Trio's *Waltz for Debby* (Riverside).

Ella Fitzgerald and Louis Armstrong, *The Complete Ella Fitzgerald and Louis Armstrong on Verve* (Verve)

I wish I had more room for jazz vocalists on this list, and while part of me would like to include something a little more adventurous (e.g., something by Betty Carter), I can't deny that these sessions represent some of the most purely, blissfully enjoyable—and deceptively effortless—jazz singing ever recorded.

Miles Davis, *Kind of Blue* (Columbia)

The best-selling jazz album of all time, and the one jazz disc even non-jazz-lovers are most likely to own. But its familiarity doesn't diminish its achievement; these five tracks—performed by six musicians coming together with exquisite good fortune at the perfect moment in each of their careers—are at once instantly appealing and yet infinitely mysterious, full of small touches you could spend the rest of your life picking out.

Thelonious Monk, *Brilliant Corners* (Riverside)

Has there ever been a musician and composer whose sensibility is so idiosyncratic and yet whose music makes so much improbable sense as Thelonious Monk? *Brilliant Corners* doesn't contain many of Monk's more familiar compositions, but it may be his best, most free-spirited (and therefore most representative) album.

Dave Brubeck Quartet, *Time Out* (Columbia)

Ridiculously catchy despite their unorthodox rhythms, tracks like "Blue Rondo à la Turk" and "Take Five" are the pinnacle of "college jazz." It would all seem a little too calculated and soulless and mathematical if it weren't for the gorgeous, feathery tones of Paul Desmond's alto sax.

Charles Mingus, *Mingus Ah Um* (Columbia)

The mercurial, moody Charles Mingus created some of the most urgent large-group jazz ever made. Mingus wasn't content merely to "swing"; on tracks like "Better Git It in Your Soul," he combined church music and bebop and whipped it into a chugging, freight-train frenzy—his voice is audible throughout the cut, but whether he's shouting with pleasure or impatiently egging his musicians to further heights is hard to tell.

John Coltrane, *A Love Supreme* (Impulse!)

Still the masterpiece in the subgenre of "spiritual jazz" that flourished in the '60s, which subsumed the energy of bop into the trancelike serenity of Eastern music. Pure beauty—perhaps the greatest, most palpably enlightening religious album of all time.

Ornette Coleman, *The Shape of Jazz to Come* (Atlantic)

This album's reputation as the work that ushered in the anything-goes, all-bets-are-off, deconstructivist era of "free jazz" obscures the fact that it contains some of the most memorable melodies of the '50s, including "Congeniality," "Peace" and the sublime "Lonely Woman." This is music—and an album title—that actually gives you hope for the future. ☉

jazz

Reading music

Which music publications come with the best CDs?

BY GABINO TRAVASSOS

I'm not a fan of the new 21st-century Disney Christmas, but I do think it's nice to give and receive small gifts at any time of the year. In addition to personal letters and photos, the following list of music magazines represents the kind of gifts I'll be giving to friends overseas or who are otherwise unable to browse the magazine racks at Front Page on Jasper or Hub Cigar on Whyte. Since the once-popular *CMJ* got dropped by most Canadian distributors it hasn't been widely available. Whether that drop in distribution is responsible for the proliferation of genre-specific music magazines releasing CDs or the reverse, it's made for a more interesting selection. Most of these publications cost around \$10 to 15.

Songlines

Even apart from its cute 7"x9" size, the interviews it contains with Baaba Maal, Taraf de Haïdouks, 3 Mustaphas 3 and the selections of banned music in Afghanistan, the CD that comes with this magazine is quality world music. Add a copy of *National Geographic's 100 Best Pictures* (or the new magazine *The Planet*) and a Putamayo or Café Del Mar compilation and you'll have a fine bundle for the globally-thinking person on your list.

Nest: A Quarterly of Interiors

The fall 2001 issue comes with a full-length DJ Spooky CD glued to the cover. The magazine itself is outlandish and should be partnered with a magazine with actual content like the *Economist* or *Adbusters*. Add a Badmarsh and Shri or Juno Reactor CD.

Blue

Blue is, quite simply, one of the best magazines I've read in a while, full

of stories from inside the guerrilla war in Nepal, accounts of life in Palestine and interviews with contentious rappers the Coup and Thomas Mapfumo. The CD features spoken word from Steven Biko and music by Dr. Israel and Brooklyn Jungle Sound System, the Angel, Los Mocosos and more. Add a copy of *The Source*, *The Autobiography of Malcolm X* or *Soul on Ice* and a new Femi Kuti CD and you're all right.

Knowledge

Knowledge combines the visual aesthetic of *Vice* with lots of interviews with mostly British and Northern European techno artists. The accompanying full-length CD promises hits and hard-to-find remixes. Add a magazine like *Mixmag* or *Wired* and a copy of the new Deltron 3030 CD.

Badaboom Gramophone

At 225 pages, this eclectic assortment of interviews and personal stories is more a book than a magazine. It also comes with a CD featuring obscure indie-rock stars like the Telstar Ponies and Solex. If your music fan has any CDs from record labels Matador, Merge or Southern, pick this up. Also give them a copy of the very fine *Little Engines*, *Punk Planet* and the new Royal City. Songs: Ohia or Mogwai.

Penguin Eggs

Doesn't come with a CD, but neither does the excellent *No Depression* or *Folk Roots* or *Sing Out*. Get a couple of these and any one of Richard Buckner's, Gillian Welch's or Cesaria Evora's CDs. That *O Brother, Where Art Thou?* video is real cheap right now too.

Magazines like *Jazziz* and *Brave Words and Bloody Knuckles* come with CDs as well. Fine genre magazines like *On Spec*, *Copper Press*, *Index on Censorship* and *Giant Robot* don't—but they're worth the purchase price too.

And remember to celebrate Christmas year 'round. ☉



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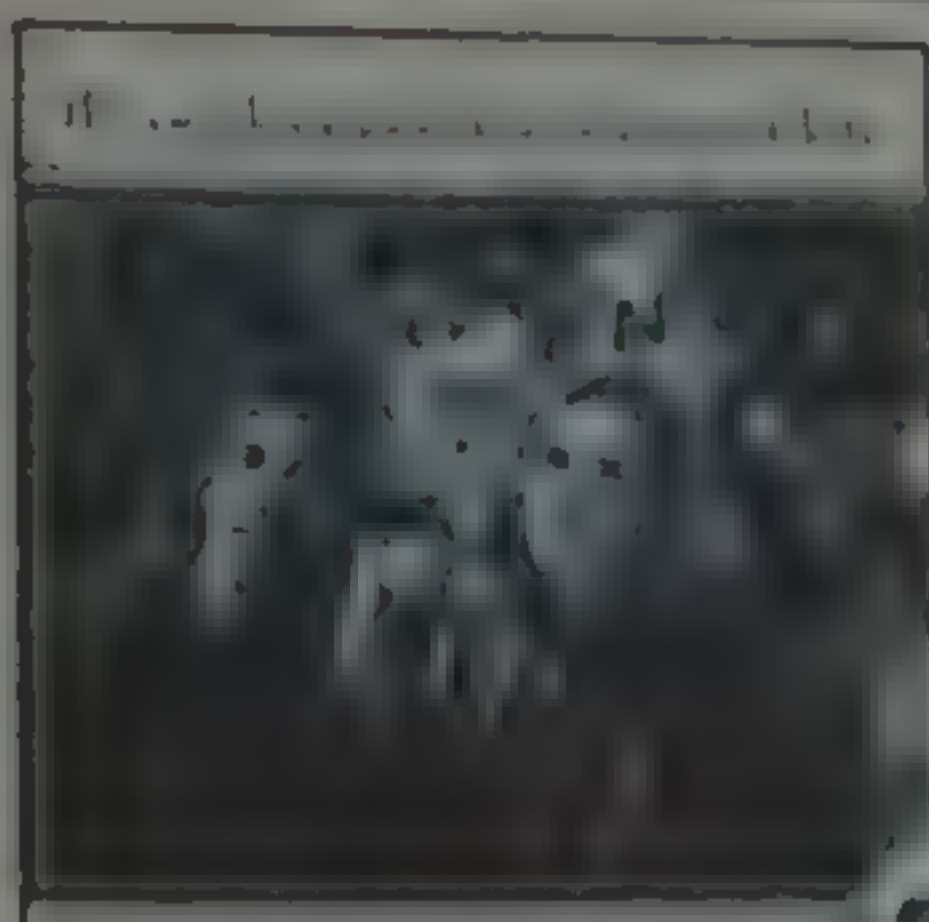
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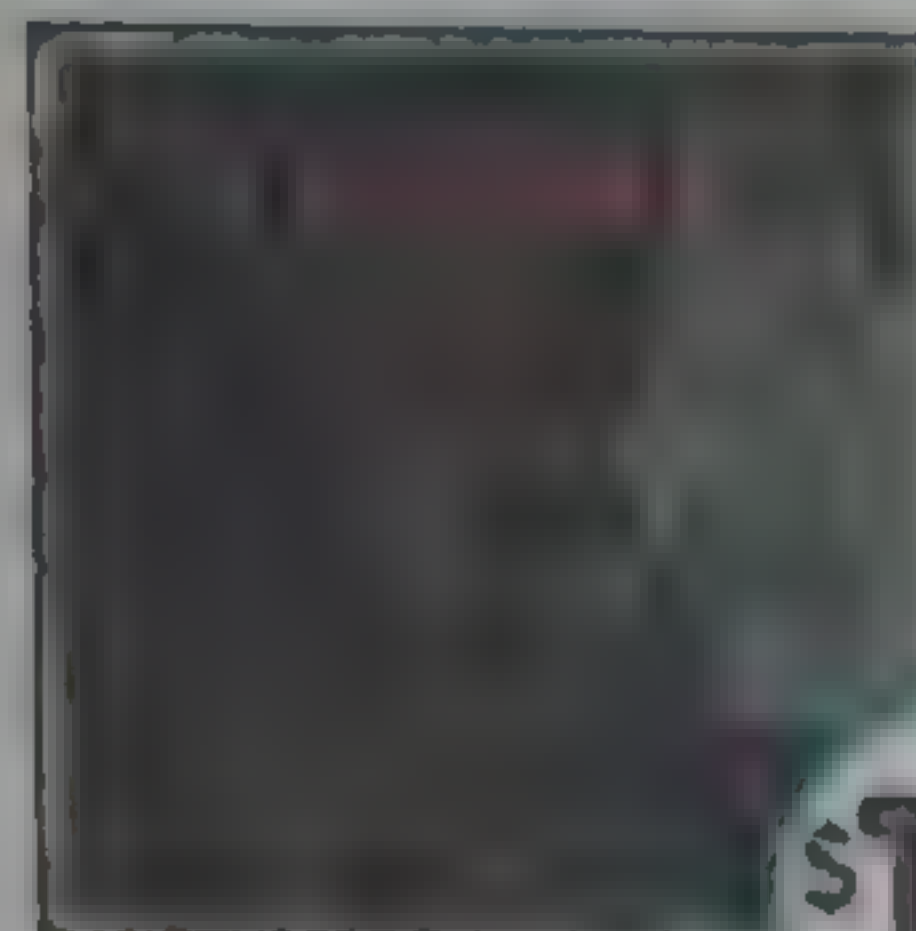
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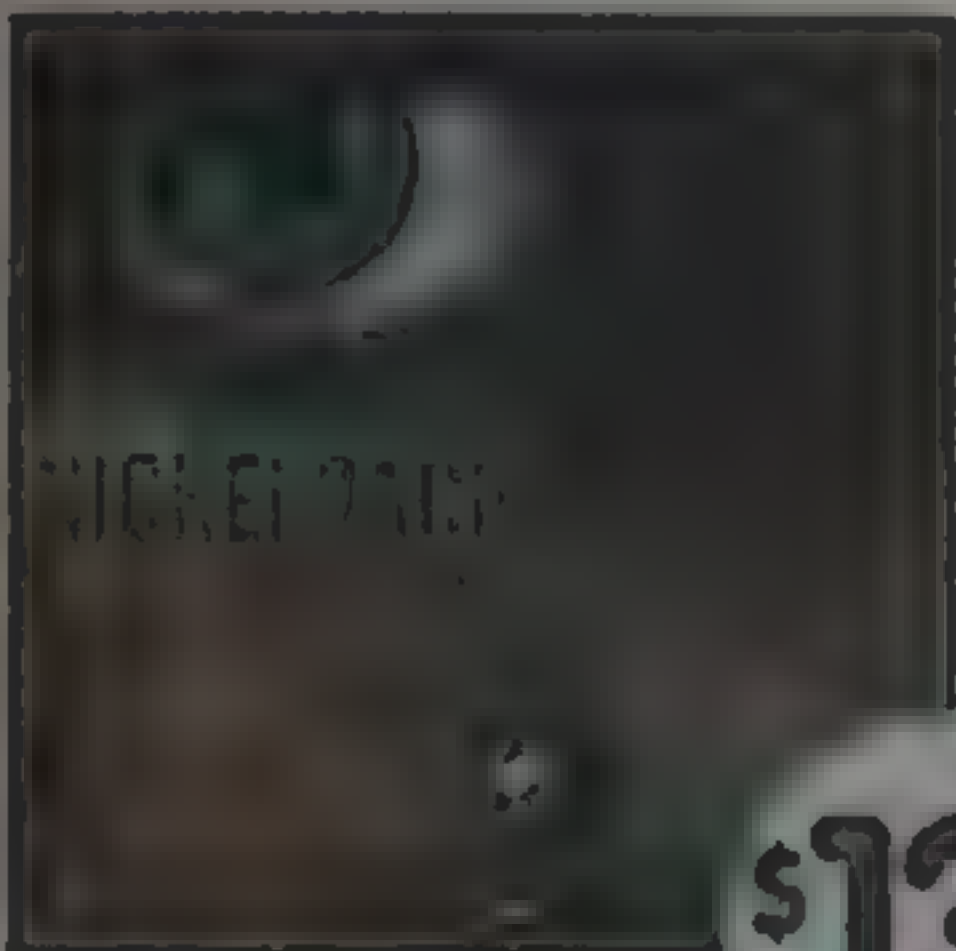
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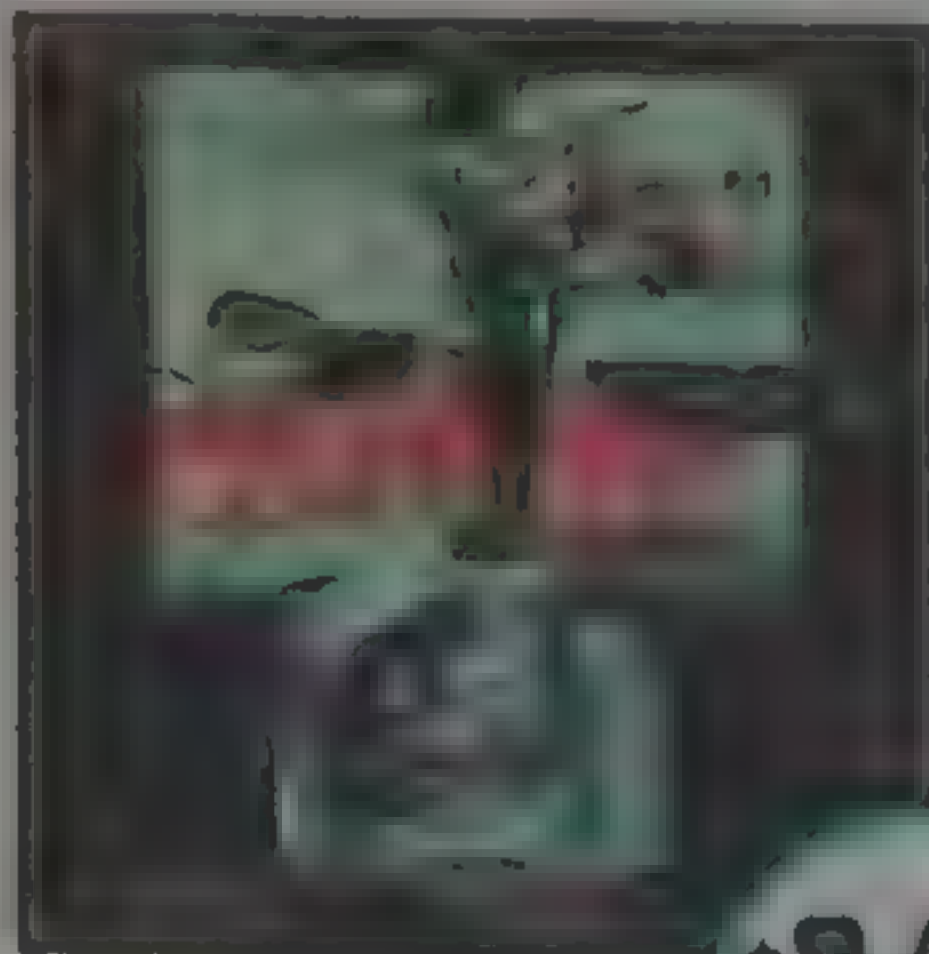
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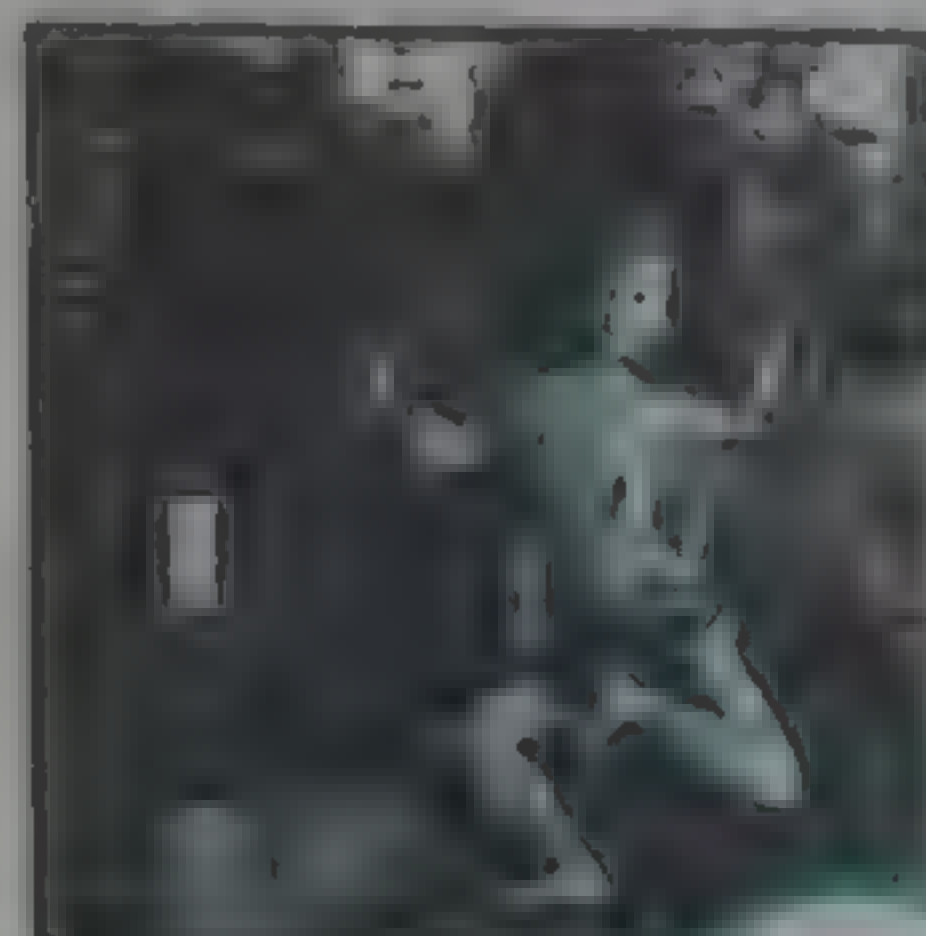
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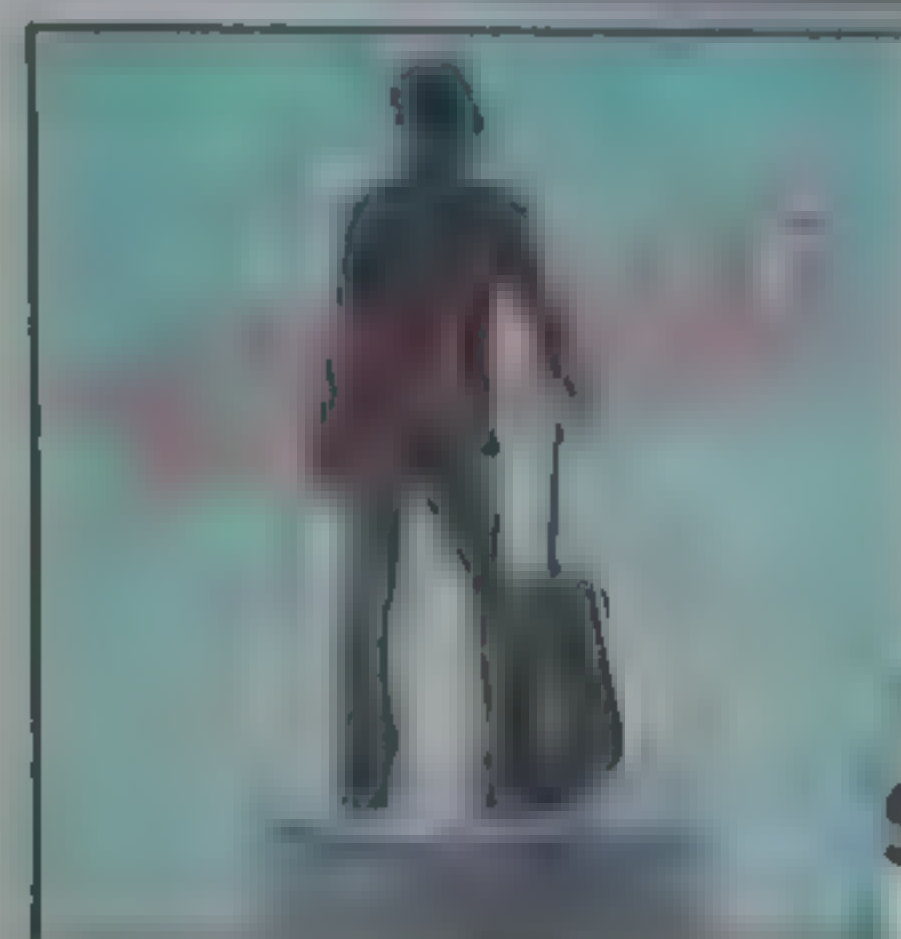
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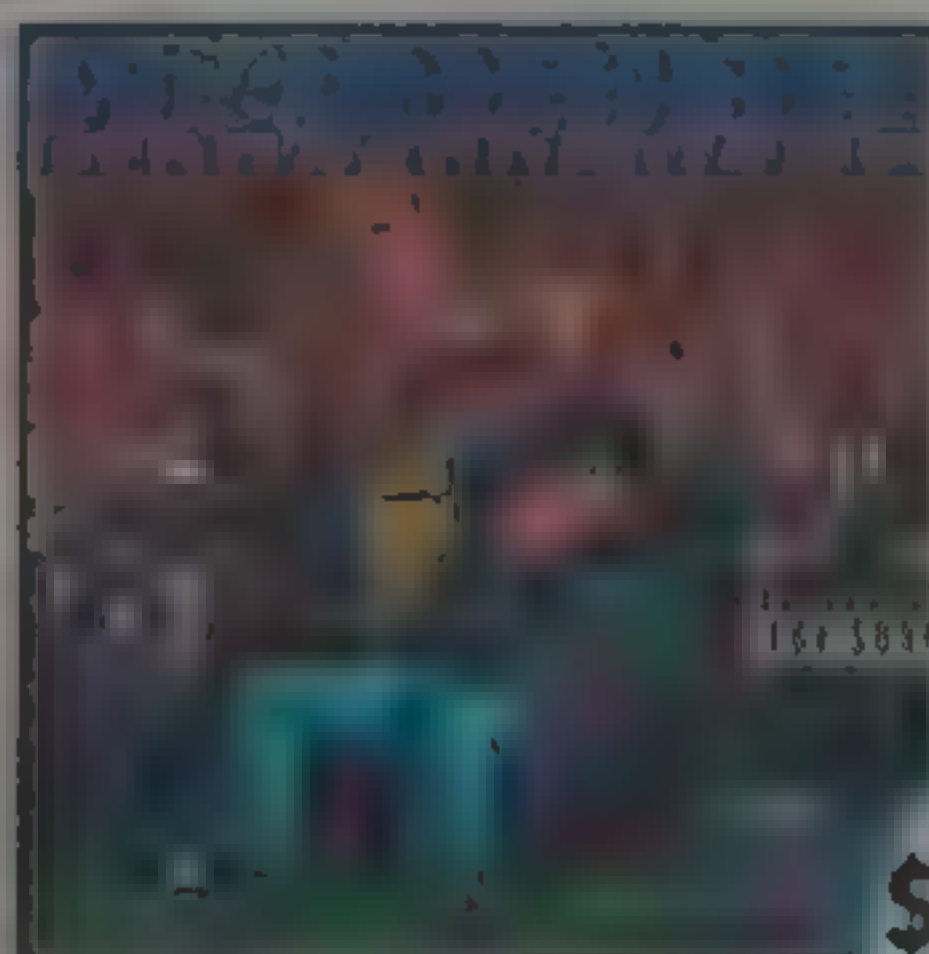
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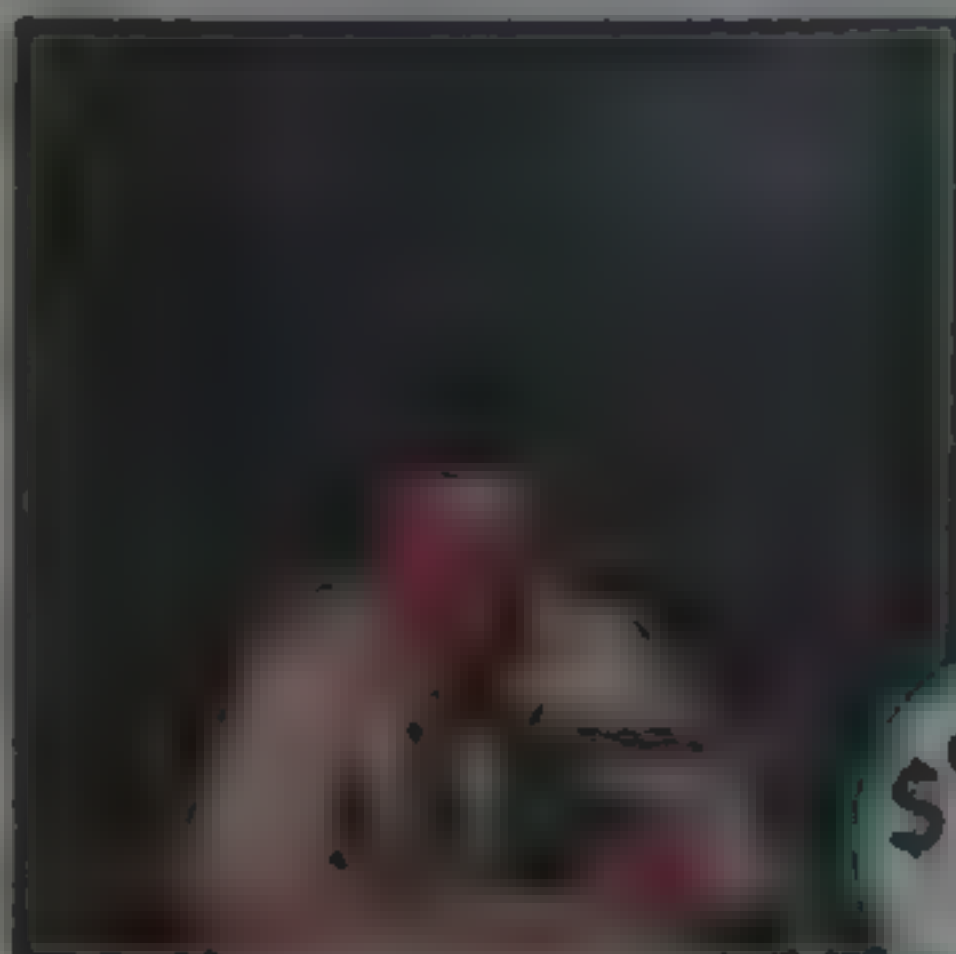
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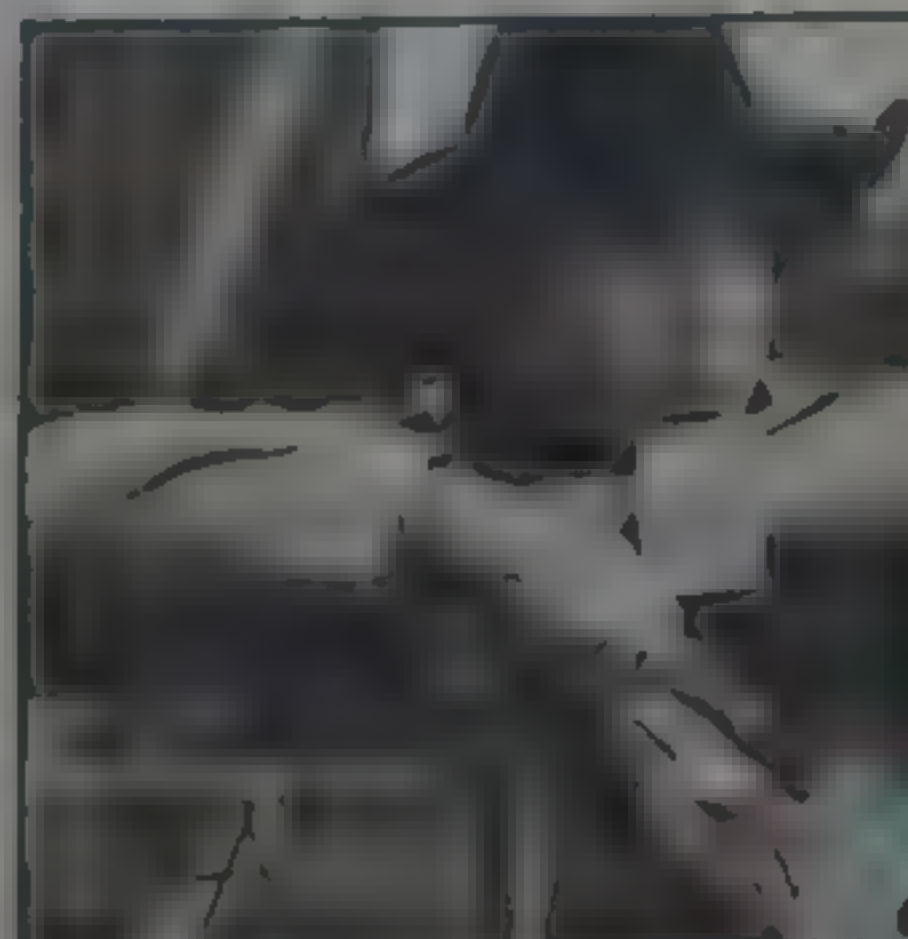
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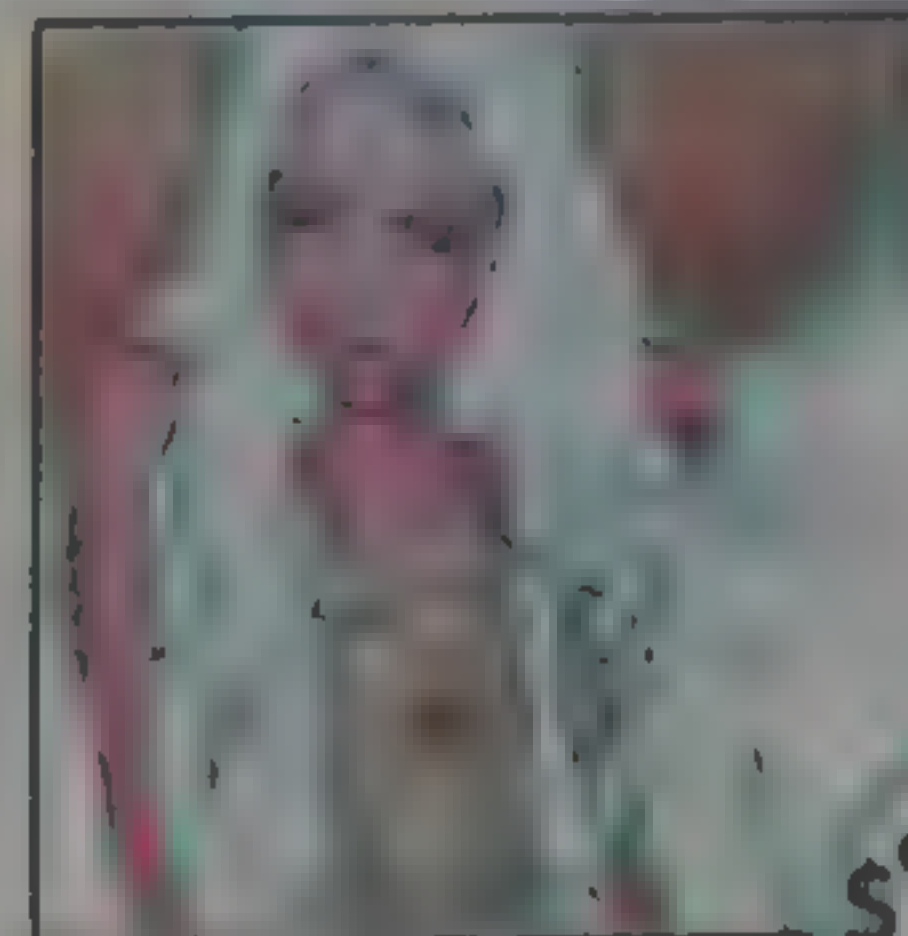
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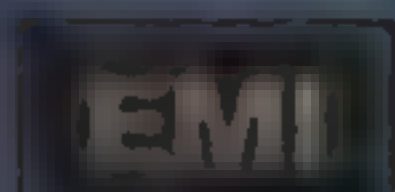
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Have yourself an alty little Christmas

An essential library of alt-rock discs, perfect for the music snob

BY STEVEN SANDOR

You know that person on your gift list has all the obvious major releases in their music collection. She thumps around to Nirvana's *Nevermind* and sways to Radiohead's *OK Computer*. The Sex Pistols are in the collection, as are every bloody Ramones, Stones and Beatles record. So, what to get? Here's a list of essential alt-rock records that may give you some ideas.

alt rock

The 13th Floor Elevators, *The Psychedelic Sounds of the 13th Floor Elevators* (1966, International Artists; re-released in 1999 on Charly International) Before Spacemen 3, before the Jesus and Mary Chain, there were the 13th Floor Elevators, the original drug-cranked guitar rebels. If you want to find the album that created the trend of fuzzed out guitars and white noise, look no further than this collection of LSD-influenced brilliance from the late Roky Erickson and Co.

The Velvet Underground (1969, MGM Recordings; re-released on Universal)

Forget the Strokes; why not stick with the NYC originals—the band that mixed arthouse snobbery with experimental rock attitude? This album represents Lou Reed at his songwriting finest, with tender love songs like "Candy Says" mixed in with the jangling guitar-fest of "What Goes On."

The Stooges, *Fun House* (1970, Elektra)

It's a record from very late in the heyday of the Detroit garage rock scene, which also produced the awesome

MC5. But, while the rock is still muddy, clanky and dares the listener to walk away mad, it also features Iggy Pop at his best and offers a lot of insight as to why David Bowie fell so hard for the American rocker's style and musical outlook.

Buzzcocks, *Time's Up* (recorded 1976; 2000, Mute)

Before Joy Division, the Fall or the Smiths, the Buzzcocks defined all things Manchester. This collection takes in all of the band's early recordings, before Howard Devoto and Pete Shelley parted ways.

An angry collection of punk, songs like "Orgasm Addict" are as integral to early British punk as anything the Pistols did.

Joy Division, *Substance* 1977-80 (1988, Factory/Warner)

It's hard to pick out a Joy Division record that deserves to be separated from the others. And *Substance* is an outstanding collection, from "Love Will Tear Us Apart," the forlorn tune which foreshadowed Ian Curtis's suicide, to the rough edges and angst of "Warsaw." Many tracks are dominated by Peter Hook's revolutionary high-end bass leads, while Bernard Sumner bludgeons the guitar in the world's first post-punk effort. You can't put New Order into context without taking into account their Joy Division history, either.

Swell Maps, *International Rescue* (recorded 1977-79; released 1999, Alive Records)

Formed by brothers Nikki Sudden and Epic Soundtracks, the Maps hailed the second coming of British punk: more melodic, less cynical and more prone to long bouts of noise. They led a generation of acts, from the new incarnation of the Buzzcocks to the Damned.

Kraftwerk, *The Man-Machine* (1978, Klingklang/EMI)

While the Brits and Americans were raising the punk banner as the antithesis of disco culture, the Germans were immersed in an even more severe form of modern music: a stark, robotic, electronic style that needed no guitars or soul. Kraftwerk became the hallmark for bands like New Order and Depeche Mode, but also had a large hand in the evolution of industrial music and the electronic music of today.

The Clash, *London Calling* (1979, Sony Music)

In an era when punk was struggling to find where to go, as bands dealt with issues of race, violence and a heck of an anti-punk backlash, came this effort, which flew in the face of punk convention to hate all other forms of music. The Clash embraced reggae, dub, ska and rockabilly in an album that became a signpost of the new punk era. Simply put, the best record of all damn time.

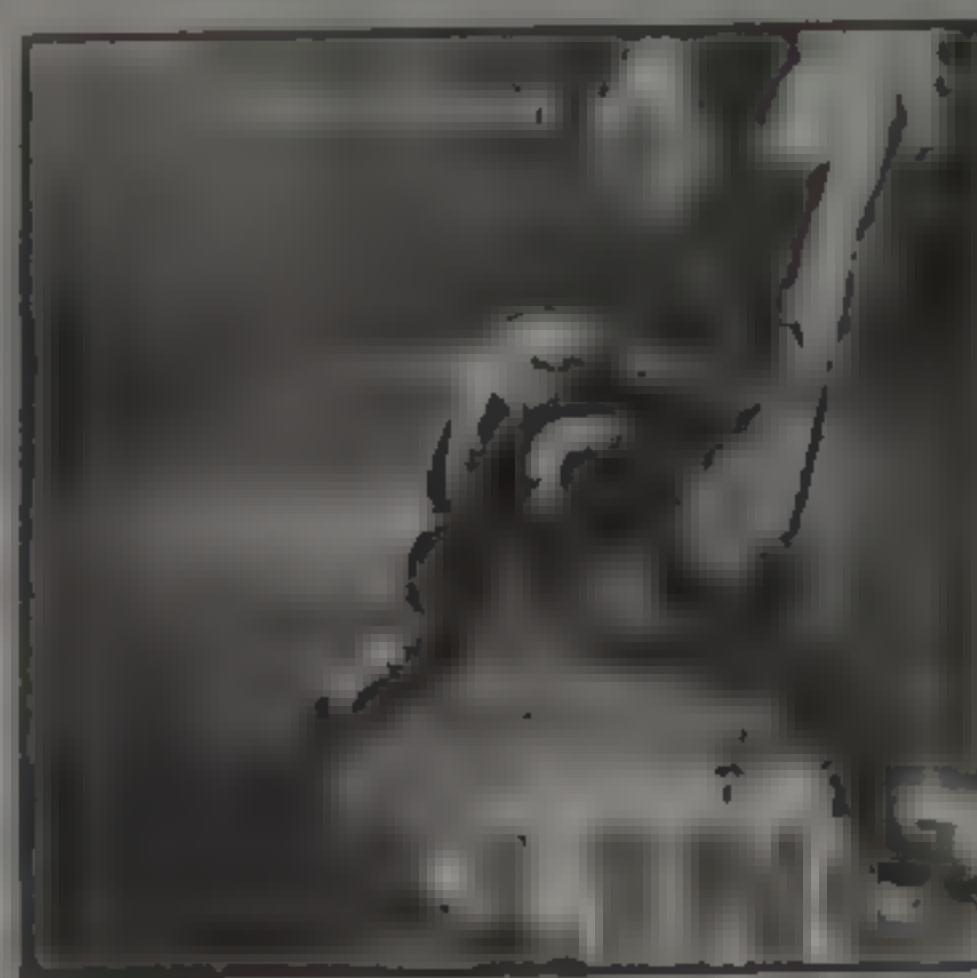
The English Beat, *I Just Can't Stop It* (1980, London/Warner)

While ska contemporaries like the Specials and Madness were far more loyal to the traditions of Jamaica, there was something much more dark and sinister in Dave Wakeling's delivery of tracks like "Mirror in the Bathroom." And that makes this the best ska effort... well, period.

R.E.M., *Murmur* (1983, IRS)

The finest full-length debut ever made; too bad most R.E.M. fans don't pay attention to the band's early

career. Muddy, jangly, yet inspired, the band has yet to top songs like "Moral Kiosk" and the essential "Radio Free Europe."



The Replacements, *Tim* (1985, Warner)

Anyone who's ever taken a sip of whiskey after losing a job or ordered a double rye after their latest flame has walked out will find comfort in this Replacement *pièce de résistance*. The grittiest example of music from

the great Minneapolis scene that also spawned Hüsker Dü and Soul Asylum, *Tim* is as raw as rock records get, with songs that celebrate the everyman. And Paul Westerberg's tearful drunkard's lament, "Here Comes a Regular" is one for the ages. Cheers.

Public Enemy, *It Takes a Nation of Millions to Hold Us Back* (1987, DefJam)

No, it wasn't the first record from Chuck D and Flavor Flav, but this is the album that announced to the world that the ghettos of America were pissed off as hell and rap music wasn't a fad. "Bring the Noise" sees Public Enemy throwing down the gauntlet to the planet, daring the critics not to take rap as the next great musical force.

The Pogues, *If I Should Fall From Grace With God* (1988, Island)

There are two types of Celtic music: the Pogues and everything else. Mixing Ireland's folk roots with a punk attitude, this disc represents the band at its peak. Shane MacGowan—one

part drunk, one part poetic genius—steers the band through a frantic set of music, including the piss-up Christmas classic "Fairytale of New York," with the late Kirsty MacColl.

Jane's Addiction, *Nothing's Shocking* (1988, Warner)

Was it hard rock or art rock? No matter, this album single-handedly killed the glam-metal generation, as JA proved that heavy music could be taken as a serious art form. Dealing with issues of detachment from God, drug addiction, media sensationalism and the mean streets of Los Angeles, this album, quite simply, reinvented metal overnight.

Mudhoney (1989, Sub Pop)

Sure, Nirvana, Soundgarden and Pearl Jam were Seattle's star attractions, but if it wasn't for the cynical-as-hell Mudhoney, there would never have been a grunge scene. Mark Arm and Steve Turner forged the modern retake on the Stooges and Sabbath, and did so with a biting sense of humour that makes this the must-have album of the Seattle generation.

The Pixies, *Doolittle* (1989, 4AD)

The darkest and best record from the greatest of the late-'80s/early-'90s American acts. Frank Black (then Black Francis) and his almost incoherent lyrics aside, the Pixies married hard rock with the abstract, surf guitars with punk.

Mercury Rev, *Yerself Is Steam* (1990, Rough Trade / Sony)

The debut from a very fragmented yet talented group of musicians, *Yerself Is Steam* goes from Pink Floyd-like psychedelia to screaming maelstroms of guitar noise and flutes run through samplers. With such intricate songs, it's hard to believe that all five members couldn't stand each other.

Slayer, *Decade of Aggression* (1991, Def American)

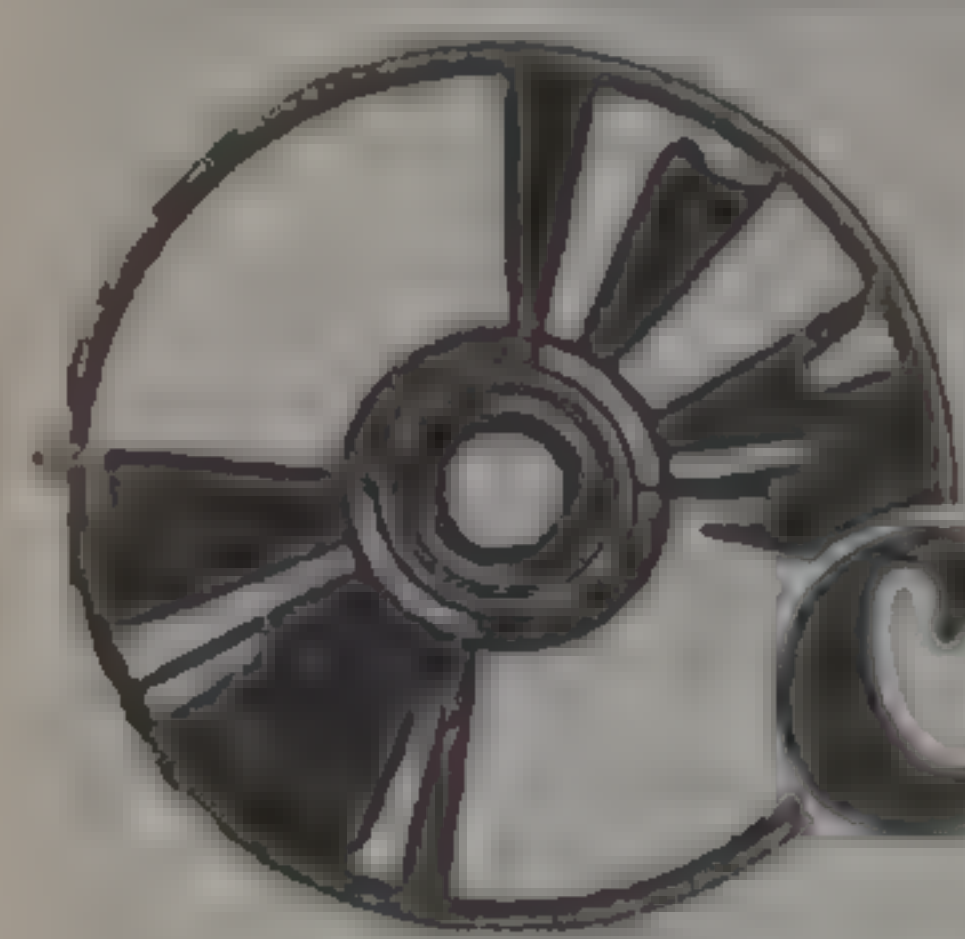
It's not often that a band's greatest achievement is a live record, but not only is *Decade of Aggression* Slayer's scariest, loudest and most-supremely-effort, it's also the best live record ever made. The blueprint for all things metal since the day it was released.

Pavement, *Slanted and Enchanted* (1992, Matador)

Band leaders Steve Malkmus and Scott Kannberg defined the lo-fi sound with this effort; it's the slacker album of all time. When I bought it over at Rotate This on Queen West the store owner called it the perfect summer album. Nearly a decade later that comment still holds true.

The Afghan Whigs, *Gentlemen* (1993, Warner)

Featuring one of the most disturbing album covers of all time (two young children—boy and a girl—in a morning-after scene), this masterpiece meshed downtuned guitars with Greg Dulli's observations about man's cruelty to woman. Give one listen to this dark and foreboding disc and you'll never look at your significant other the same way again. ☐



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Thinking inside the boxes

You really can rock 'n' roll all night with these gigantic CD box sets

BY DAVE JOHNSTON

When it comes to the ideal musical Christmas gift, you can't go wrong with box sets. They give a music fan access to the entire career of their favourite artists or genre and can sometime provide them with an instant history lesson to boot. In other words, they teach as they entertain, and a few of this season's best collections could give a listener a master's degree.

The most conventional of the sets comes from Kiss, courtesy of their five-disc, six-hour survey of their lengthy and glamorous career. *Kiss: The Box Set* (Mercury) was compiled by the band members themselves as they settle into their twilight years, and diehard fans will not be disappointed by the fruits of their labours. The set includes 30 unre-

leased demos, outtakes and live recordings in addition to all the hits and B-sides, sequenced on each disc in chronological order. There's also a 120-page book with essays, song notes and tons of photos from the band's personal archives, offering a candid view of their life as they wandered from playing New Jersey bars as Wicked Lester to exploding arenas as Kiss, the most extravagant rock band in history.

Ever the canny marketers, there's also an exclusive merchandise booklet that allows fans to order everything from their very own gold disc of *Destroyer* to a custom Kiss casket (\$4,700 (U.S.)) so anyone can "Rock 'n' Roll All Night" and well into eternity. By the way, a lucky few might be able to pick up the box set

in a limited edition miniature replica of the coffin.

Musically, the set is certainly definitive and serves as an excellent companion to *KISSStory*, the lavish two-volume autobiographical tome the group released a few years ago (\$300 (U.S.) as a set). On its own, the set is a more than entertaining romp—any hardcore fan would cream their jeans if they got their mitts on this collection. For example, "Leeta," a cornball song from

Paul Stanley's college band Bullfrog Bheer, certainly foreshadows

"Beth," while the early demos hint at a band destined to compose arena anthems like "Detroit Rock City" and "Shout It Out Loud."

Even more telling is how bad the band got when the make-up came off. The music of the late 1980s, like "Lick It Up" and "Heaven's on Fire" are weak copies of the derivative rock other bands at the time were playing, bands that themselves were aping the over-the-top theatrics of Kiss in their heyday. Nevertheless, it's a *bona fide* hit for the any member of the Kiss Army. Throw in a studied wristband if you like.



Rooted in tradition

For the more reflective fan, the four-disc companion to the PBS documentary *American Roots Music* is an essential addition to their collection. *American Roots Music* (Palm Pictures/Sony) is a powerful primer in the rich history of 20th-century popular music, with each disc touching upon the major movements and influences of the American musical identity. Country, blues, gospel, zydeco, Tejano and Native American music are all represented, as well as the major artists of their time, like Muddy Waters, Robert Johnson, Hank

Williams, Woody Guthrie and the Staples Singers.

The 58-page booklet offers concise song notes and plenty of

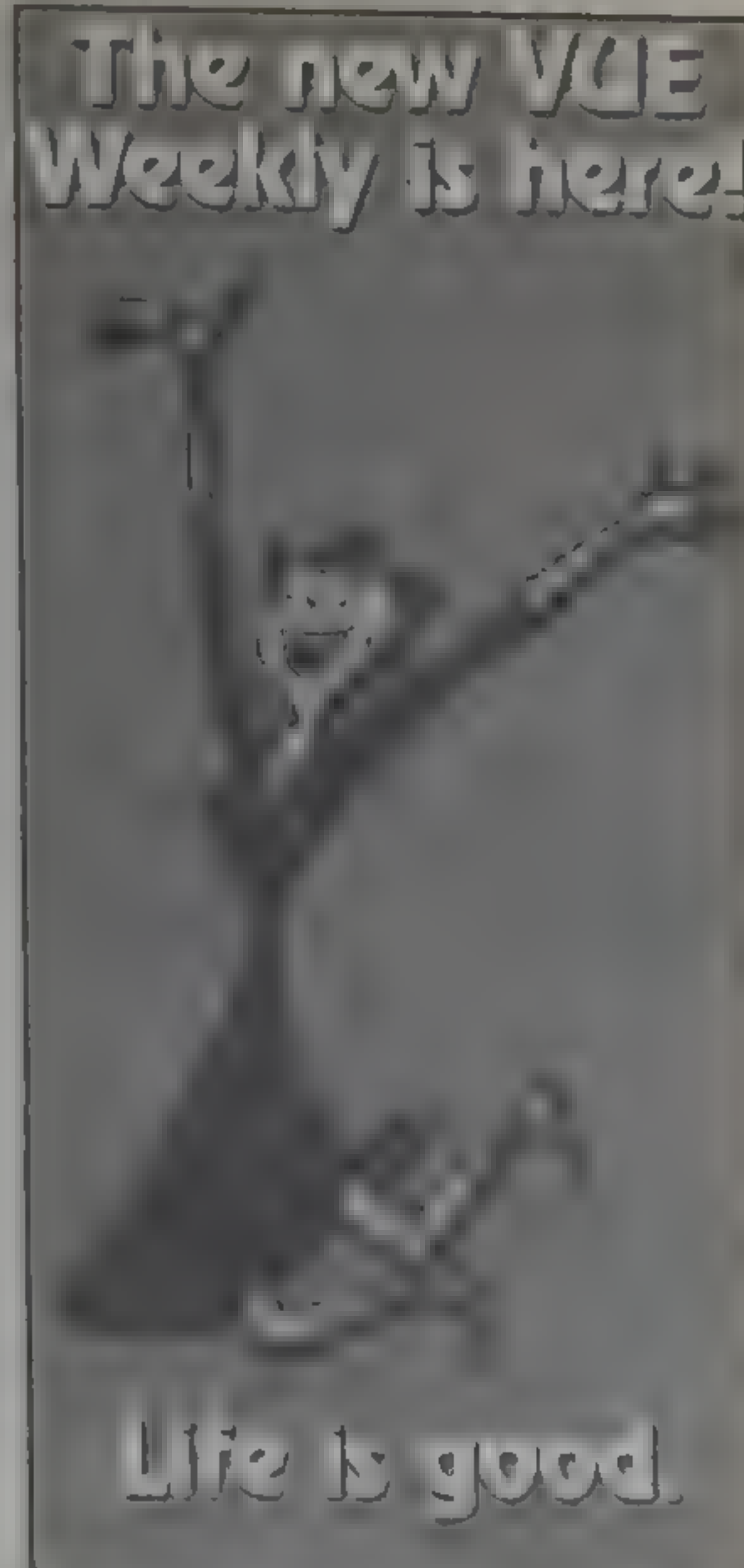
ical photographs to illustrate the mood and fashion of the early 20th century, juxtaposing the different races of America as they absorbed and influenced each other's ideas and cultures. Remastered archival recordings are included alongside newly recorded material throughout the four discs, making for a haphazard listening experience. Still, the wealth of seminal material present on *American Roots Music* positions the collection as a must-have for any serious music fan. A good harmonica would have been a nice thing to add.

Spirit of the Dead

The ethereal stylings of Australian group Dead Can Dance provide a listener with a more postmodern musical education; their music was influenced by everything from medieval dirges to Middle Eastern

prayers. Thankfully, 4AD Records has seen it fit to encapsulate the majority of the group's recordings on *Dead Can Dance 1981-1998*, which is probably one of the most technologically advanced box sets on the market.

In addition to three discs that include studio recordings and demos, the set also includes a DVD with live performance footage and other rarities. As well, the set features an extensive interview with members Lisa Gerrard and Brendan Perry in which they describe in detail how they created and developed their esoteric sound. The delicate, minimalist design of the book, featuring a plain cover and plenty of moody colour photography, suits the group's unspecific approach to making music. Serve with a package of chai tea and some scented candles if you like. And turn the lights down low. ☺



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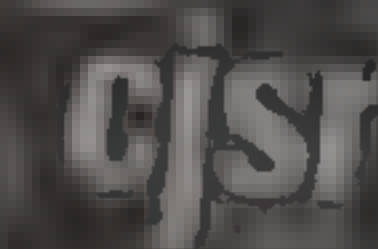
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MUSICNOTES

By WAYNE ARTHURSON

Are there no theatres? No
recording studios?

The Christmas Carol Project 2001 • Roxy Theatre • Wed-Sat, Dec 19-22 Tradition is an important element of Xmas, and there ain't nothing more traditional than *A Christmas Carol*. Edmonton always plays host to at least a couple of stage versions of Dickens's classic tale, but arguably the most unique version is the annual *Christmas Carol Project*, a combination folk concert and play created by several of Edmonton's top singer/songwriters.

The Christmas Carol Project 2001 is the seventh edition of the show, and this year it's a little more special than usual, according to producer John Armstrong of Brass Monkey Productions. "It's moved around a little bit over the years but now we have a home," Armstrong says. Thanks to a new partnership with the Roxy Theatre and Theatre Network, the show will be permanently housed at the Roxy Theatre on 124 Street, where it will hopefully attract a host of new fans. Network subscribers

were given a special deal on tickets for *The Christmas Carol Project* as part of their overall subscription package. "The weekend part of the show will sell out," Armstrong says, "and we signed up a number of newer folks from the subscription base. And we always have a number of folks who return every year."

As always, each performer in the show has composed their own songs, each one written from their character's perspective: Bill Bourne is Scrooge, Tom Roschkov is Bob Cratchit, Kevin Cook plays Jacob Marley, Terry Morrison is the Ghost of Christmas Past, Al Brant is the Ghost of Christmas Present, Dale Ladouceur is Ghost of Christmas Future and Maria Dunn (who will premiere a new song this year) is Tiny Tim. Kenneth Brown will narrate. As well, the songwriters will perform some of their own tunes before they tackle the Dickens. "A few of them have new albums out," says Armstrong, "so we'll have plenty of good new material for the first half of the set."

Last year's *Christmas Carol Project*

sold out, so they've doubled the number of performances to a total of four. Tickets cost \$20 in advance and \$25 at the door. Advance tickets can be purchased through the Theatre Network box office at 453-2440.

Neckers singer won't shut his mouth

The Neckers • With the Drastics • New City Likwid Lounge • Fri, Dec 14 When you talk with Neckers' lead singer Bil Hetherington, the topic of conversation tends to drift into the band's personal life rather than its musical career. Sure, they've just finished recording their first EP, due out on Calgary's Catch and Release label; and sure they're on that same label's highly successful compilation of Calgary dirty rock, *Southern Invasion #1*; and sure, they're coming north via Highway 2 to visit Edmonton at the New City Likwid Lounge this weekend; and yeah, they're heading out on a short tour this winter with a longer tour to Montreal this summer.

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who's playing where and when this week

Thursday

Dec. 13—Little Mike and the Tornadoes at Blues on Whyte • Lionel Rault at Casino Yellowhead • Craig Glacobbio Trio at Four Rooms Restaurant • Thirteenth Floor at King's Knight Pub • Stacie Roper at Longriders Saloon • Paul Oss and Volya Basiuk at O'Byrne's • Mark Magarrigle at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes WEM • Jack Semple at Sidetrack Café • Kevin Smith, Thaneah at Sugarbowl Café (University) • Paul Bromley at Tim's Grill • Robert Walsh Band at Tin Pan Alley • Crush at Urban Lounge • Tommy Banks Trio at Yardbird Suite • Alterations Trio at Zenari's on 1st

Friday

Dec. 14—Leona and Clan McFunk at Atlantic Trap and Gill • Little Mike and the Tornadoes at Blues on Whyte • Copy Catz at Casino Edmonton • Lionel Rault at Casino Yellowhead • Kauni Thompson at Expressionz Café • The Recollection Blues Band at Fatboyz • jBombal at Four Rooms Restaurant • Helix, Lee Aaron at King's Knight Pub • Mr. Lucky at Lion and Crow • Stacie Roper at Longriders Saloon • Mary Thomas Juke Joint Band at Maxwell T's • America Rosa at Mezza Luna • The Neckers, The Drastics at New City Likwid Lounge • Tom Sterling's Flashback Review at Ridge • Face First at Rock Central Station •

Mark Magarrigle at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes WEM • Jack Semple at Sidetrack Café • Kevin Smith, Thaneah at Sugarbowl Café (University) • Paul Bromley at Tim's Grill • Robert Walsh Band at Tin Pan Alley • Crush at Urban Lounge • Tommy Banks Trio at Yardbird Suite • Alterations Trio at Zenari's on 1st

Saturday

Dec. 15—Leona and Clan McFunk at Atlantic Trap and Gill • Rachelle Van Zanten at Black Dog • Little Mike and the Tornadoes at Blues on Whyte • The Nightkeepers at Capitol Hill Pub • Copy Catz at Casino Edmonton • Lionel Rault at Casino Yellowhead • The Time Flies, Randall Walsh, Rob Heath at Expressionz Café • jBombal at Four Rooms Restaurant • Helix, Lee Aaron at King's Knight Pub • Mr. Lucky at Lion and Crow • Stacie Roper at Longriders Saloon • Mary Thomas Juke Joint Band at Maxwell T's • America Rosa at Mezza Luna • Jody Shenkarek, The Mill Creek Boys, Little Baby Cupcakes at New City Likwid Lounge • Tom Sterling's Flashback Review at Ridge • Face First at Rock Central Station • Mark Magarrigle at Sherlock Holmes Capilano • Tim Becker at Sher-

lock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • Jack Semple at Sidetrack Café • AA Sound System at Sugarbowl Café (University) • The New Old Boys at Tin Pan Alley • Crush at Urban Lounge • Eileen Ivers at Winspear Centre • Tommy Banks Trio at Yardbird Suite

Sunday

Dec. 16—Harpdog Brown and the Bloodhounds, The New Old Boys, The Flying Crawdads, The Hootin' Annies, Cold Feet at Arts Barns • Cool Blue Method at Blues on Whyte • Lionel Rault at Casino Yellowhead • Kenny Hess, Samantha King, Michael Carey, Dee and Shaun Ouellette at Jubilee Auditorium • Matthew's Grin at Sidetrack Café • Chris Wynters, Dale Ladouceur, Soul Sacrifice, Bobby Cameron Band at Tin Pan Alley

Monday

Dec. 17—Rockin' Highliners at Blues on Whyte • Tim Becker at Sherlock Holmes WEM • Zappacosta at Sidetrack Café

Tuesday

Dec. 18—Rockin' Highliners at Blues on Whyte • Chris Wynters at Druid • Joyce Smith at Longriders Saloon • Sam August at

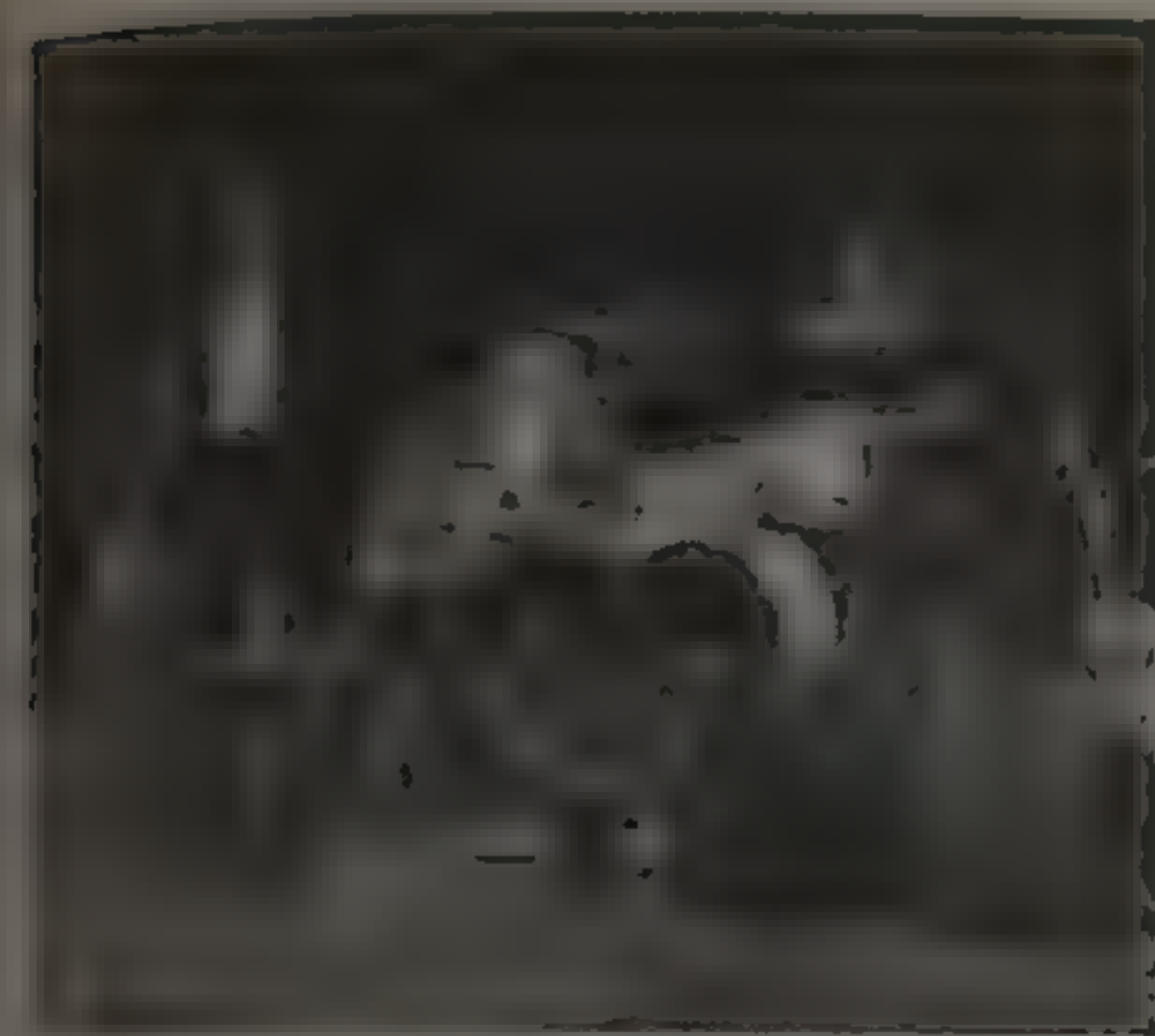
Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Zappacosta at Sidetrack Café

Wednesday

Dec. 19—Rockin' Highliners at Blues on Whyte • Joyce Smith at Longriders Saloon • Sam August at Sherlock Holmes Downtown • Mark Magarrigle at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • The Clumsy Lovers at Sidetrack Café

Thursday

Dec. 20—Rockin' Highliners at Blues on Whyte • Pam Pound Band at Casino Yellowhead • Don Berner Trio at Four Rooms Restaurant • Haven at King's Knight Pub • Udder Maddness at Longriders Saloon • Dave Hiebert at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Downtown • Mark Magarrigle at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • The Clumsy Lovers at Sidetrack Café • The Loving Dead at Urban Lounge



mer, and the website is just about done and they performed at a Ramones tribute show for the Calgary Food Bank. But Billy just wants to talk about himself.

"The Number Two Doctor of Luv is single," he exclaims when I ask him what's new in the band. Oh. Well, who's the Number One Doctor of Luv? "Mr. Las Vegas, himself, Wayne Newton! He's the Number One Doctor of Luv, but I'm Number Two and I'm single."

Yeah, I think we heard you the first time. And good for you, Billy. That's great, I guess. But let's talk about that upcoming five-song EP. I hear it's going to be called *In a Whole Mess of Trouble*, right? "Our drummer, Cell Block B, just got out of jail," says Hetherington. "He was breaking women's hearts." That's not really an offense under the Criminal Code of Canada, but the Neckers lead singer doesn't elaborate further about drummers singing the prison blues. His jailbird lifestyle remains unknown, which is probably a good thing.

Say, Bil, maybe it's time to talk about the music. I hear you're planning to tour western Canada this winter and go cross-country this summer. What would you say is the biggest challenge...

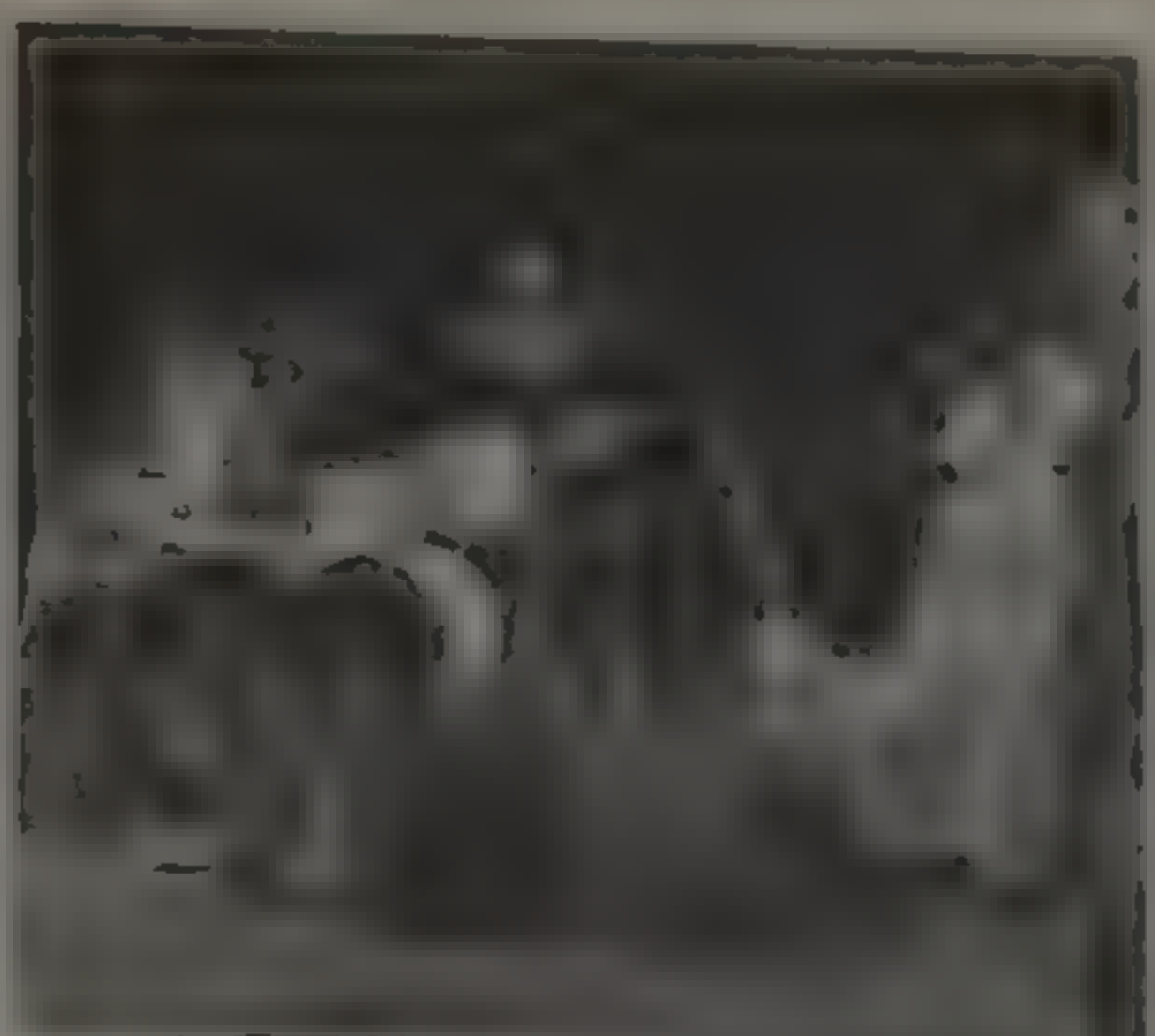
"Did you know our guitar player is juggling four girlfriends at the same time and none of them are aware of the others' existence?" Billy blurts out. "Shows are hard but that's when they all show up, it becomes a mess. So what he does is show up late so that he starts right away and then he runs out to load up gear after the set."

But Billy says it all works out well for him, 'cause when one of them finds out that she's one girlfriend of four, he'll be there, the Number Two Doctor of Luv, to offer sympathy. And that seems like the perfect time to end this interview. I've gotten too much information already, and I'm afraid I'll be hearing about the band's medical history if I proceed.

Subordinate Clauses

Fa La Lal • Jagged Edge Lunchbox Theatre (Edmonton Centre) • Tue-Sat, Dec 18-22 Santa's been watching too much TV or something because he's really been pissin' the elves off with all these fancy newfangled toys that give kids maybe five minutes of fun but little else. So it's time to do something about it. With the aid of Mrs. Claus (who is always up for a caper), the elves design a new doll that, according to all reports, *isn't* for girls. But here comes the twist: turns out it's not really the doll the kids are playing with; it's the box.

The plot of Kompany!'s new musical revue, *Fa La La*, may be flimsy, but at least the show (written by Ron Schuster, directed by Jan Taylor and choreographed by Schuster, Taylor and Darold Roles) gives the Kompany! troupe a pretext for singing and dancing some of their favourite Christmas



songs, "White Christmas" and "Jingle Bell Rock" among them. There's also an original number written specifically for the show by musical director Ron Mueller. The cast, as with many Kompany! shows, is young—none of the performers is older than 25 and for many it's their first professional show. Key cast members include Serge Beliveau, Monica Maddaford, Colin Regamy and Kristen Tusor.

The show runs during the lunch hour, starting at 12:10 p.m. with night shows on December 21 and 22 at 8 p.m. Tickets are \$8 for adults and \$5 for students and seniors and are available in advance at TIX on the Square and at the door. You're also encouraged to bring your lunch or you can call in advance and order a lunch for about \$5 extra.

Oliver twist

Holy musical chairs, Batman! When Steve Derpack left the Rev to begin work at the University of Alberta, he left a big hole in the entertainment/booking section of Edmonton's landmark downtown nightclub. That hole has now been filled, with Derpack's counterpart at the New City compound, Brent Oliver, serving as epoxy. Oliver will become the Rev's new entertainment manager as of December 17.

It wasn't supposed to work out that way, Oliver said in his announcement letter. After two and a half years booking New City, he planned to move away from the bar business and even tendered his resignation to his New City bosses. But the very same day, he got a call from Rev owner Oliver Friedmann, who offered him the open position. After much careful consideration and soul-searching, Brent Oliver accepted Friedmann's offer. No word on who will become entertainment manager at New City, but we'll keep you updated on the continuing saga.

Smak-jawed vocals

It's been a while since we last heard from Edmonton punkers SMAK! But worry not: the veteran four-piece group has been hunkered down in the studio for the last few months, working on their third album, the follow-up to their successful *Pull* disc, released in 1999. According to the band's website, the as-yet-untitled release will be a two-disc affair with plenty of multimedia to go along with the songs.

The disc was originally slated for a January release with shows to follow, but the recording of the remaining songs has been put on hold to allow bassist Stacey "The Ace" Knull to recover from injuries he received in a serious car accident. The lanky bassist was driving to a SMAK! rehearsal a couple of weeks ago when his wrist was shattered in a three-car collision. He underwent surgery to repair the damage, receiving 67 stitches in the



process. Get well fast, Ace!

"I guess we're taking an extended holiday," says SMAK! frontman Mark Smak. "We were almost done the disc but it's going to be a while now before we can release it." Knull will be on the mend for at least two months, pushing the release back to the spring and ruling out any live shows until Knull is ready to go. (Incidentally, Smak has also been asked to play a small role in an upcoming independent film entitled *Cynthia's Gift*. It is being produced by local writer Gary Crawford.)

In search of the next "Good King Wenceslas"

Hey, all you Christmas music lovers out there—do you play in a band and think Santa is cool? Are you a singer/songwriter with a catchy song about, say, the fruitcake Aunt Betty keeps sending to you? Well, then Calgary's university radio station wants to talk to you. CJSW is looking for original or interesting cover versions of Christmas songs for its *Punk Up the Volume* Xmas show.

Tracks can be submitted to the show's producers in CD, cassette, mini disc or MP3 format. The show will be broadcast on December 21, so time is running out for you to snag some airplay for your very own Xmas song. For more information, e-mail punkupthevolume@hotmail.com.

Watchmen rearrange schedule

The best laid plans of mice and especially Watchmen always seem to go a-gley. The Winnipeg trio was slated to land their cross-Canada tour this Friday at the Shaw Conference Centre, but last week the band announced there would be a slight change of plans.

According to the band's website (www.the-watchmen.com), the band has decided to cancel the December 14 show in order to play a charity event at the same venue for 100.3 FM The Bear on New Year's Eve. Proceeds will go to the Bear Children's Fund, whose goal is to land one million dollars in donations to local children's charities by the end of 2002.

Realizing that the change in plans might cause some fans inconvenience, the band has made some concessions. Tickets for the December 14 show will be honoured at the New Year's Eve concert, but only if you're over the age of 18. Otherwise, younger fans can use their tickets to see the band play in Calgary on December 15. If neither option is workable, tickets can be refunded at all TicketMaster outlets.

But if spending New Year's Eve with the Watchmen sounds like a good plan, you can grab your tickets through TicketMaster for \$30 plus GST and service charge. Oh, stop grumbling—the money is going to a good cause. —VUE STAFF

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TRAUMA THURSDAYS DECEMBER 13

DJ CRAZE

The only person in the world to win three DMC world titles in a row, as well as a DMC world team title, and an ITF world title. To add to the list he's also release a solo LP, a battle breaks release entitled "Bully Breaks" and a drum and bass mix CD for mixer magazine. As of late, Craze has been playing out to the jungle masses across the world and in England d getting billed above such jungle legends as DJ Hype and Andy C.

TURBOSATURDAY DECEMBER 22

DEKOZE

TURBOSATURDAY
N.Y.E. 2002
Special Edition

NEW YEARS EVE 2002

DJ LaFLECHE

Lafleche takes on project after project and travels more and more while keeping a firm hold on his Sonar residency. Not only does he now run his own label (Frosty Recordings) on which he is about to release a few titles (including one he produced with DJ Sneak); Lafleche also collaborates with many foreign labels. His first EP release, *The Flex*, EP, out on Slang Recordings (UK) flew straight up to #2 on the Virgin UK Hype Chart and quickly made its way to some of the world's best DJs high rotation list (Roger Sanchez, Carl Cox, Derrick Carter, DJ D.O.P.E. etc.).

With appealing propositions coming from Europe and the US, Lafleche is now cruising at international calibre speed. For an artist whose ultimate goal has always been to make the whole planet dance, things couldn't be sweeter. Keep an eye on Lafleche.

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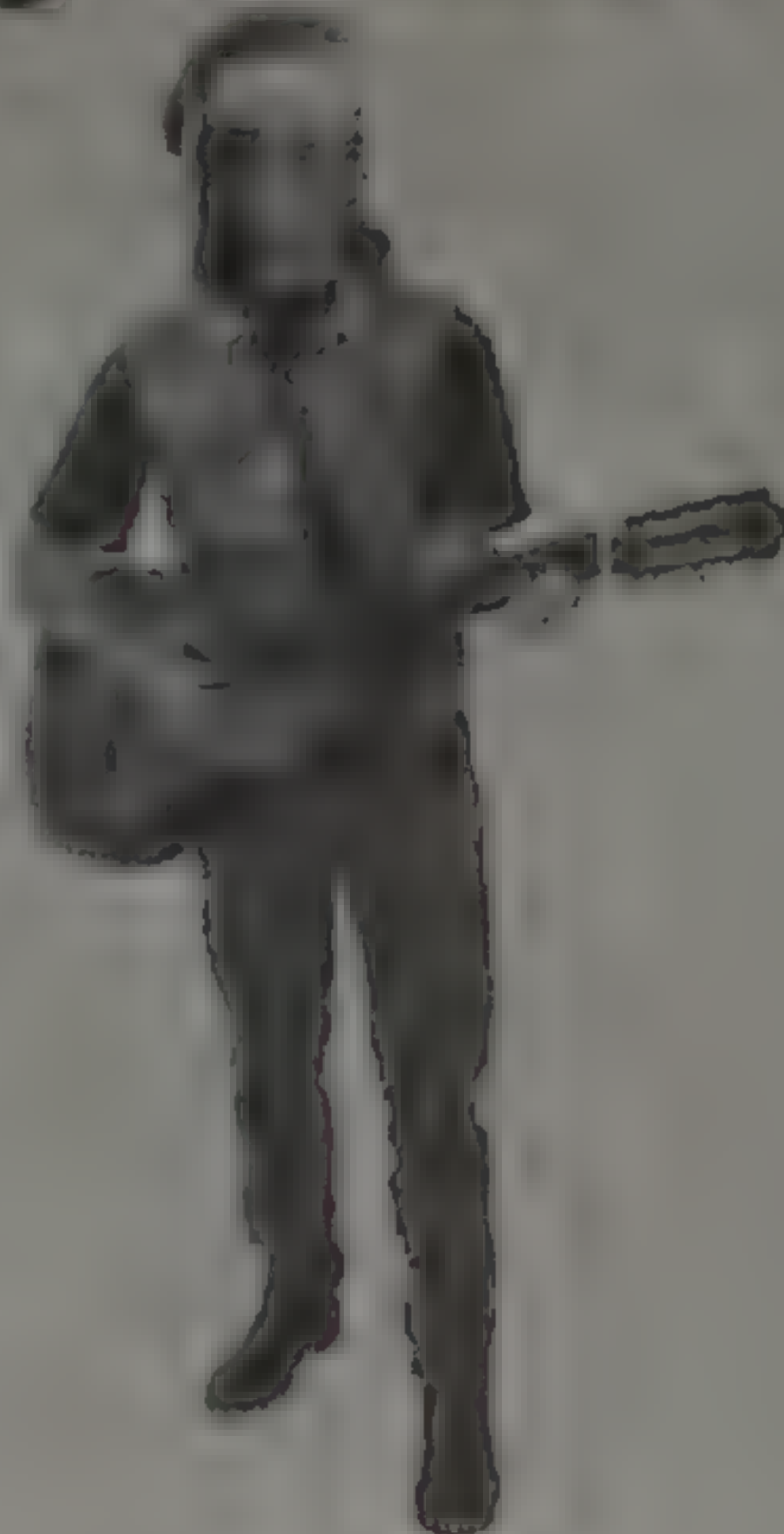
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MUSICWEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3pm Friday. Turn to "More Music" on page 36 for day-to-day listings.

ALTERNATIVE

NEW CITY LIKWID LOUNGE 10161/57-112 St., 413-4578. FRI 14: The Neckers, The Drastics. SAT 15: Jody Shenkarek, The Mill Creek Boys, Little Baby Cupcakes. FRI 21: Lost Action Heroes, Royal Winnipeg Porno Orchestra. SAT 22: Customer Xmas party. No cover. SUN 23: DJF Blue Jay, Lee Modern. MON 31: New Year's Final Countdown: The Knights In White Satan, Wicked Fantasy, Wesley Willis, Pangina, Innocent III, Alien Rebels.

BLUES AND ROOTS

THE ARTS BARN 10330-84 Ave., 437-8509. SUN 16 (7:30pm door): Blues for Christmas: Tim Koslo (host), Harpdog Brown and the Bloodhounds, The New Old Boys, The Flying Crowdads, The Hootin' Annies, Cold Feet. TIX \$10. Bring a non-perishable food item. Proceeds and food donations for the Edmonton Food Bank.

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. *Every THU (9pm): Open mic night with Leona. FRI 14-SAT 15: Leona and Clan McFunk.

THE BLACK DOG FREEHOUSE 10425 Whyte Ave., 439-1082. *Every SAT (3-6pm): Hair of the Dog. No cover. SAT 15: Rachelle Van Zanten.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 13-SAT 15: Little Mike and the Tornados. SUN 16: Cool Blue Method. MON 17-SAT 22: Rockin' Highliners. SUN 23: Carson Cole. WED 26-TUE 1: Motep's Groove.

CAPITOL HILL PUB 14203 Stony Plain Rd., 454-3063. FRI 14: Slim Whitman's Nightmare. SAT 15: The Nightkeepers.

THE DRUID 11606 Jasper Ave., 454-9928. MON 17: Traditional Irish Session. TUE 18: Chris Wynters (from Captain Tractor). WED 19: Trio Night.

THE ELEPHANT AND CASTLE 10314 Whyte Ave., 439-4545. MON 31: New Year's Eve: Jerry Jerry and the Sons of Rhythm Orchestra. TIX \$10 adv., \$20 @ door.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-

9125. THU 13 (7-10pm): Open stage. FRI 14 (8-11pm): Kauni Thompson. SAT 15 (1-3pm): The Time Flies (CD release celebration). SAT 15 (8-11pm): Randall Walsh, Rob Heath. THU 20 (7-10pm): Open stage. FRI 21 (8-11pm): Stevie Ray Johnson. SAT 22 (8-11pm) Christmas special.

FATBOYZ 6104-104 St., 437-3633. FRI 14 (9pm-1am): Recollection Blues Band. No cover.

HONEST MUR'S BAR AND GRILL 8937-82 Ave., 463-6397. *Every THU (9:30-10pm): Open stage w/ Keep Six. All musicians welcome.

HORIZON STAGE 1001 Calahoo Rd., Spruce Grove, 962-8995, 451-8000. SAT 15 (2pm): Memories of a Don Messer Jubilee Christmas. TIX \$26 adult/senior, \$22 student, \$22 ea. for groups of 20 or more.

LION AND CROW 367 St. Albert Trail, St. Albert, 460-8044. FRI 14-SAT 15 (9-1am): Mr. Lucky (blues, R&B). No cover.

MAXWELL T'S 7230 Argyll Rd., 463-7106. FRI 14-SAT 15 (9pm): Mary Thomas Juke Joint Band.

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. FRI 14: America Rosa. SAT 15: Toys for Tots Christmas Party: America Rosa. Bring a toy.

NAKED CYBER CAFÉ AND ESPRESSO BAR 10354 Jasper Ave. *Every THU (9:30pm): Naked on Jasper open stage.

O'BYRNE'S 10616 Whyte Avenue, 414-6766. THU 13: Paul Oss and Volya Basiuk.

SECOND CUP 10303 Jasper Ave. *Every Thu (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St., 421-1326. THU 13-SAT 15 (9:30pm): Jack Semple. Thu no cover; Fri/Sat \$5 cover. SUN 16 (8:30pm): Sunday Night Live: Matthew's Grin, Killer Comedy Show, DJ Dudeman. \$5 cover. MON 17-TUE 18 (9:30pm): Zappacosta (rock). No cover. WED 19-THU 20 (9:30pm): The Clumsy Lovers (electric/acoustic Celtic). No cover. FRI 21-SAT 22 (10pm): The Big Breakfast Boogie Band (9 piece band). \$5 cover. SUN 23 (8pm): Sunday Night Live: My Huge Ass, Killer Comedy Show, DJ Dudeman. \$5 cover. MON 24: Closing at 4:30pm. WED 26 (9:30pm): Rotting Fruit (R&R). No cover. THU 27-SAT 29 (10pm): The House of Payne (blues). Thu no cover; Fri/Sat \$5 cover. SUN 30 (8pm): Sunday Night Live:

Three Days Wiser, Killer Comedy Show, DJ Dudeman. \$5 cover. MON 31 (9:30pm): New Year's Eve: The House of Payne. TIX \$30 dinner; \$10 lounge. Adv. tickets @ Sidetrack. TUE 1 (9:30pm): The House of Payne. No cover.

SUGARBOWL CAFÉ AND BAR 10922-88 Ave. *Every FRI original live music. FRI 14 Double Bill: Kevin Smith and Thaneah. FRI 21: Little Baby Cupcakes. FRI 28: Everett LaRoi (solo performance).

TIM'S GRILL 7106-109 St., 413-9606. FRI 14 (9:30pm): Paul Bromley. No cover. FRI 21 (9pm): Winter Solstice concert: Dan Meunier with Harold Steward. No cover

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414 SAT 15 (8pm): World at Winspear: Celtic Christmas, Eileen Ivers with the Edmonton Symphony Orchestra. TIX \$35, \$31 gallery

CLASSICAL

ALL SAINTS ANGLICAN CATHEDRAL 10035-103 St., 420-1757, 430-9835. SAT 15 (8pm): First Light: Da Camera Singers, Laurier Fagnan (conductor). TIX \$15, \$10 student/senior @ door, TIX on the Square

CITY HALL Sir Winston Churchill Sq. SUN 16 (2pm): *The Christmas Postman* Edmonton Kiwanis Singers, Studio B Saxophone Quartet, The Little Dickens Children's Choir. Echoes of Christmas: EKOS. Free.

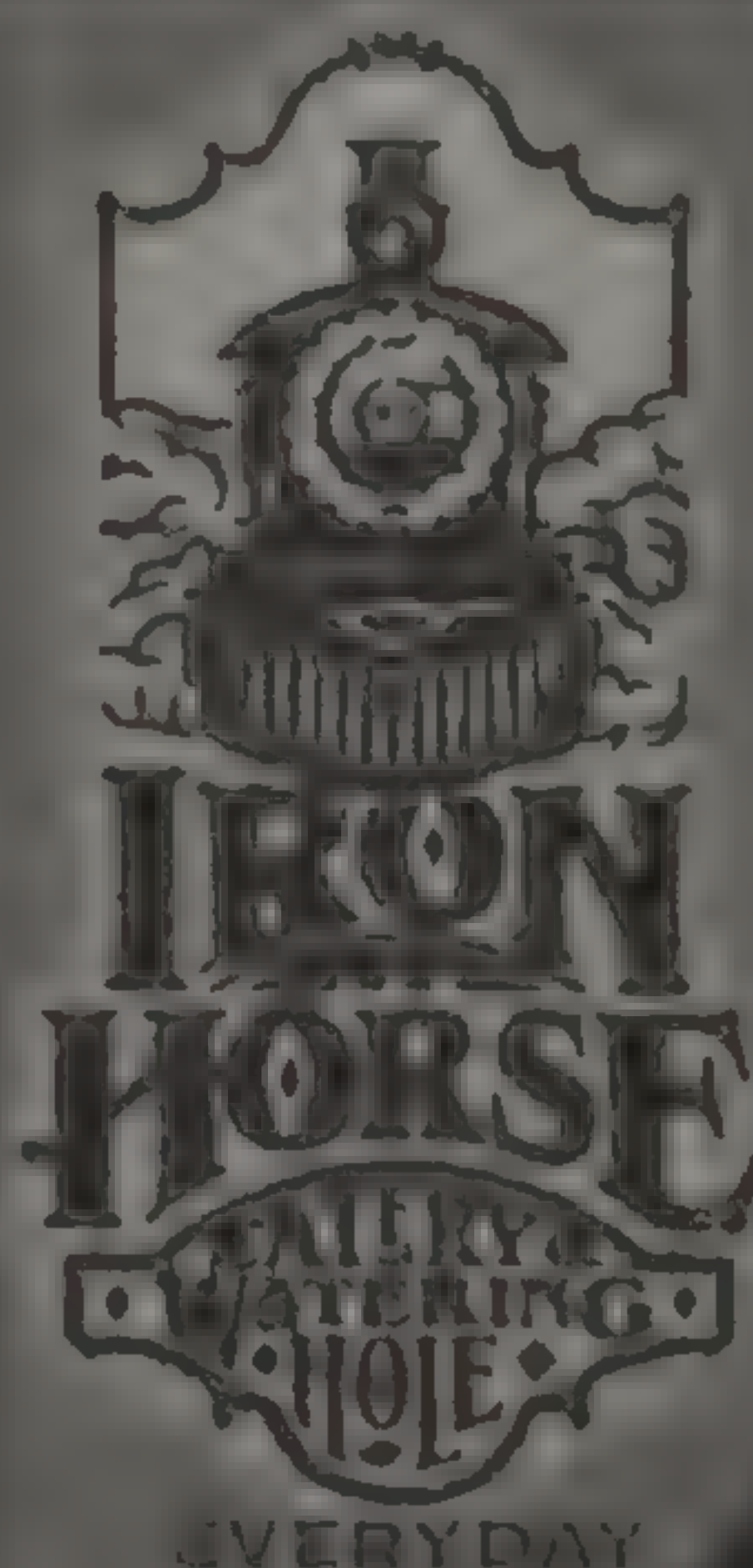
EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. THU 20-SAT 22 (8pm): Super Specials: Handel's *Messiah*. Edmonton Symphony Orchestra, Richard Eaton Singers. TIX \$23-\$59. Student and senior discounts available.

FIRST PRESBYTERIAN CHURCH 10025-105 St. SAT 22 (8pm): *Mater Christi*: Ensemble de la Rue (*The Cry*, CD release concert). TIX \$15, \$10 student/senior @ The Gramophone, Orlando Books, @ door

MCDUGALL UNITED CHURCH 10025-101 St., 420-1757. SUN 16 (3pm): *Gloria Ariose Women's Choir*, accompanied by Helen Stuart (*Joy Shall Be Yours*, CD release concert). TIX \$12 adult, \$8 student/senior @ TIX on the Square, @ door.

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St., 420-1757, 732-1262, 489-9513. SAT 15 (7pm): *Christmas Through the Eyes of a Child*: Cantillon choirs. TIX \$12 adult, \$8 student/senior @ the Gramophone, @ door.

SEE NEXT PAGE



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MUSICWEEKLY*Continued from previous page*

ST. TIMOTHY'S ANGLICAN CHURCH 420-145 St., 420-1757, 482-7649. SAT 15 (2pm; 7:30pm): Winter Song: Kokopelli. TIX \$12 adult, \$10 student/senior, \$25 family @ TIX on the Square, @ door.

THE UNITARIAN CHURCH OF EDMONTON 12530-110 Ave. THU 13 (7-9pm): A Community Christmas: Edmonton Vocal Minority, Canadiana, Choralis (Unitarian Church Choir), and an old-fashioned carol ingalong. An alcohol- and smoke-free event. FRI 14-SAT 15 (7:30pm): *A Child's Christmas in Wales* by Dylan Thomas. Gordon Ritchie (Celtic harp), Tammi Cooper (flute), Norman Thomas (narrator). TIX \$12, \$10 child/senior @ Orlando Books, Ascendant Books.

VARSONA THEATRE 10329-83 Ave., 455-5014, 420-1757. THU 13-SAT 22 (7pm; 2pm matinees Sat and Sun): *Snow White*. An original musical adaptation. Written and directed by Garner Butler. Score composition and lyrics by Jeff Unger. Presented by Alberta Opera Touring Association. No shows Mon-Wed. TIX \$15 adult, \$10 student/senior, free for child 12 and under. Tickets @ TIX on the Square.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 420-1757, 423-6230. SAT 15 (1pm): Royal Canadian Artillery Band Christmas Concert with Dawn Chubai, Alfie Zappacosta. Family Christmas show. Presented by the Edmonton Oil Capital Kiwanis Club. TIX \$15 adult, \$8 child (12 and under) @ TIX on the Square. SUN 16 (2pm): Festival of Light. Presented by the Alberta Conservatory of Music. TIX \$13 @ Conservatory of Music office. •420-1757, 437-9624. MON 17 (7pm): Celebration of Christmas: Edmonton Columbian Choirs, Colin MacLean (host). TIX \$10 adult, \$8 student/senior @ TIX on the Square. FRI 21 (noon-1pm): Christmas Bureau Caroling: Richard Eaton Singers, University of Alberta Madrigal Singers, University of Alberta Mixed Chorus, Greenwood Singers, Pro Coro Canada, De Camera Singers, I Chonisti, Edmonton Opera Chorus, Faculté St. Jean, Cantillon Chamber Choir, Belle Canto, Ensemble de la Rue. Proceeds help the Christmas Bureau (pledges @ 429-5151). Free concert and sing-along. FRI 28 (1:30pm and 7:30pm): *Amahl and the Night Visitors*. By Gian Carlo Menotti. Presented by Opera Nuova. TUE 1 (2:30pm): Salute to Vienna with Symphony Canada.

COUNTRY

JUBILEE AUDITORIUM Kaasa Theatre, 11455-87 Ave., 420-1757. SUN 16 (7pm): A Country Christmas: Kenny Hess, Samantha King, Micheal Carey, Dee and Shaun Oulette. TIX \$15. Adv. tickets @ TIX on the Square.

LONGRIDER'S SALOON 11733-78 St., 479-7400. THU 13-SAT 15: Stacie Roper. WED 12: Jam with Stacie Roper. TUE 18-19: Joyce Smith. WED 19: Jam with Stacie Roper. THU 20-SAT 22: Udder & the Milk. FRI 28-SAT 29: Stephanie Thomson. MON 31: New Year's Eve: Stephanie Thomson. TIX \$25.

ST. THOMAS COFFE HOUSE 44 St. Thomas Street, St. Albert, 458-8225. •Every THU (7:30-11:30pm): Open Jam with Jim and Penny.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. entrance, 426-4767. THU 13 (9pm): The Craig Giacobbo Trio. FRI 14-SAT 15 (9pm): iBomba! THU 20 (9pm): The Don Berner Trio. FRI 21 (9pm): Mo Lefever and Stephanie Suchy. SAT 22 (9pm): The Alterations Trio. THU 27 (9pm): Ian and Fred (of the Hi-Phonics). THU 28-FRI 29 (9pm): The Brett Miles Trio. MON 31: New Year's Eve: The Brett Miles Trio. TIX \$50.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. THU 13: iBomba! FRI 14: The Robert Walsh Band (blues, rock). SAT 15: The New Old Boys (rock, R&B). SUN 16 (8:30pm): Christmas fundraiser for the Mustard Seed Street Church: Graham Neil, Chris Wynters, Dale Ladouceur, Soul Sacrifice, The Bobby Cameron Band. Jam session following the performances. MON 31: New Year's Eve: The Bobby Cameron Band. TIX \$49.95.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. FRI 14-SAT 15 (8pm door): A Jazzy Christmas: The Tommy Banks Trio, Bartha Hartman (vocals). TIX \$12 member, \$16 guest.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 14 (8pm-midnight): Alterations Trio.

PIANO BARS

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 13-SAT 15: Mark Magarrigle. THU 20-SAT 22: Dave Hiebert. THU 27-SAT 29: Darryl Kitlitz. MON 31: The Little Black Dress New Year's Eve: Darryl Kitlitz. TIX \$10.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 13-SAT 15: Tim Becker. TUE 18-SAT 22: Sam August. TUE 25-SAT 29: Sam August. MON 31: The Little Black Dress New Year's Eve: Mark Magarrigle. TIX \$10.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 13-SAT 15: Tony Dizon. MON 17-SAT 22: Tim Becker. MON 24-SAT 29: Dave Hiebert. MON 31: The Little Black Dress New Year's Eve: Sam August. TIX \$10.

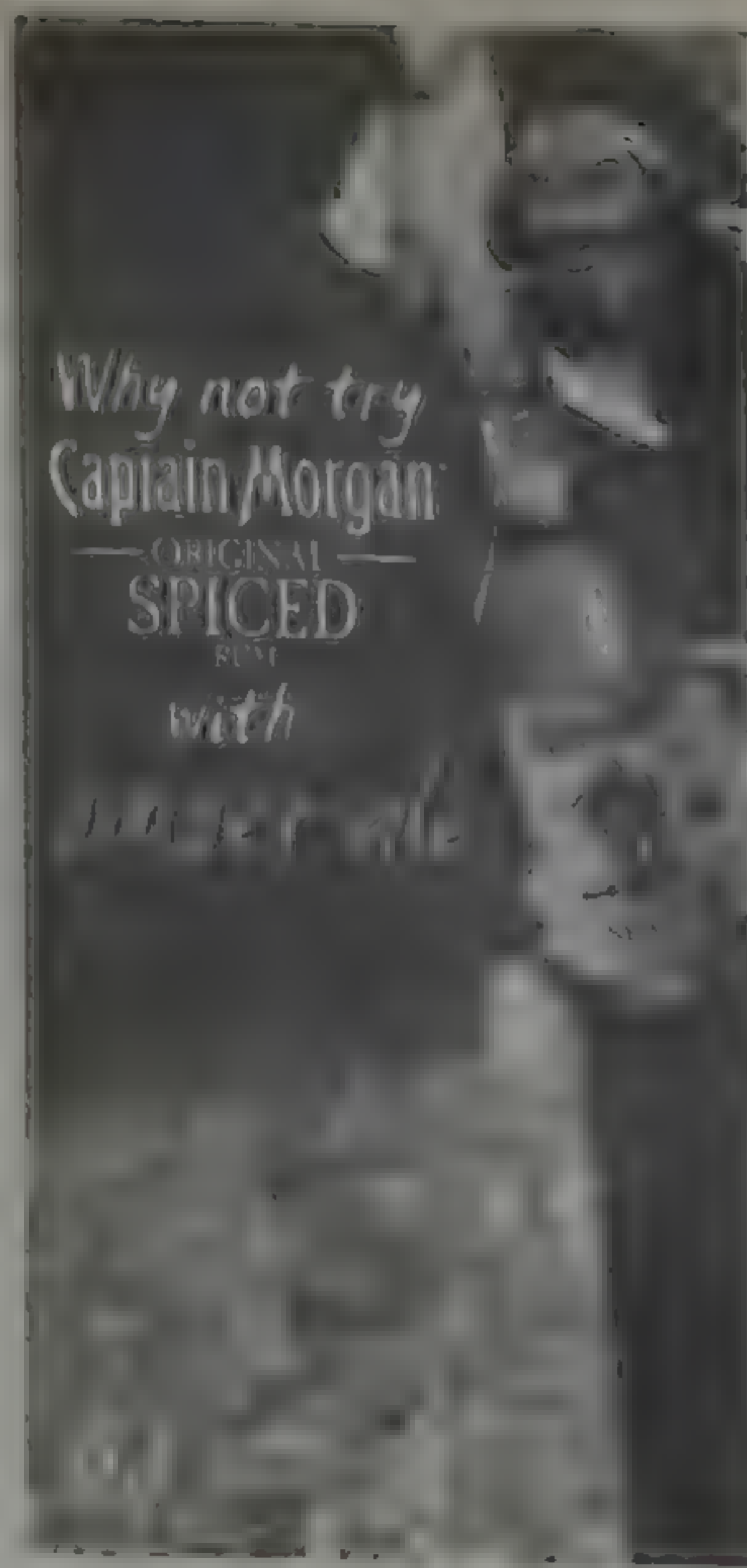
SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every SUN (9pm-1am): Karaoke. THU 13-SAT 15: Duff Robison. WED 19-SAT 22: Mark Magarrigle. WED 26-SAT 29: Mark Magarrigle. MON 31: Come as your Favourite Hero New Year's Eve: Duff Robison. TIX \$10.

POP AND ROCK

Also see VUE Weekly on page 46.

CASINO EDMONTON 9055 Argyle Rd., 463-9467. FRI 14-SAT 15: Copy Catz. FRI 21-SAT 22: Silverhawk. FRI 28-SAT 29: Madison County. MON 31 (9pm-2am): New Year's Eve: Madison County

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 13-SAT 16: Lionel Rault. THU 20-SAT 22: Pam Pound Band. THU 27-FRI 29: Robin Kelly as Elvis.



THE COLISEUM INN 11845 Wayne Gretzky Dr., S., 471-1231. MON 31: New Year's Eve Gala: Hot Sands. TIX \$48.

KINGSKNIGHT PUB 9221-34 Ave., 433-2599. THU 13: Thirteenth Floor. FRI 14-SAT 15: Helix with Lee Aaron. THU 20: Haven. FRI 21-SAT 22: My Huge Ass. WED 26-THU 27: King Ring Nancy. FRI 28-SAT 29: Trooper, Face First. MON 31: Face First.

OTTEWELL PUB 6108-90 Ave., 450-5953. •Every MON (9:30pm): Open stage hosted by Willy James.

RED'S WEM, 487-2066. SAT 15 (9-11am): Breakfast with Santa. TIX \$5.95 kid, \$8.95 adult. MON 31: Studio 54 Mega Bash: The Travoltas (disco retro). TIX \$19.95 early bird @ Red's.

RIDGE 17 St., 63 Ave., 466-2348. FRI 14-SAT 15: Tom Sterling's Flashback Review.

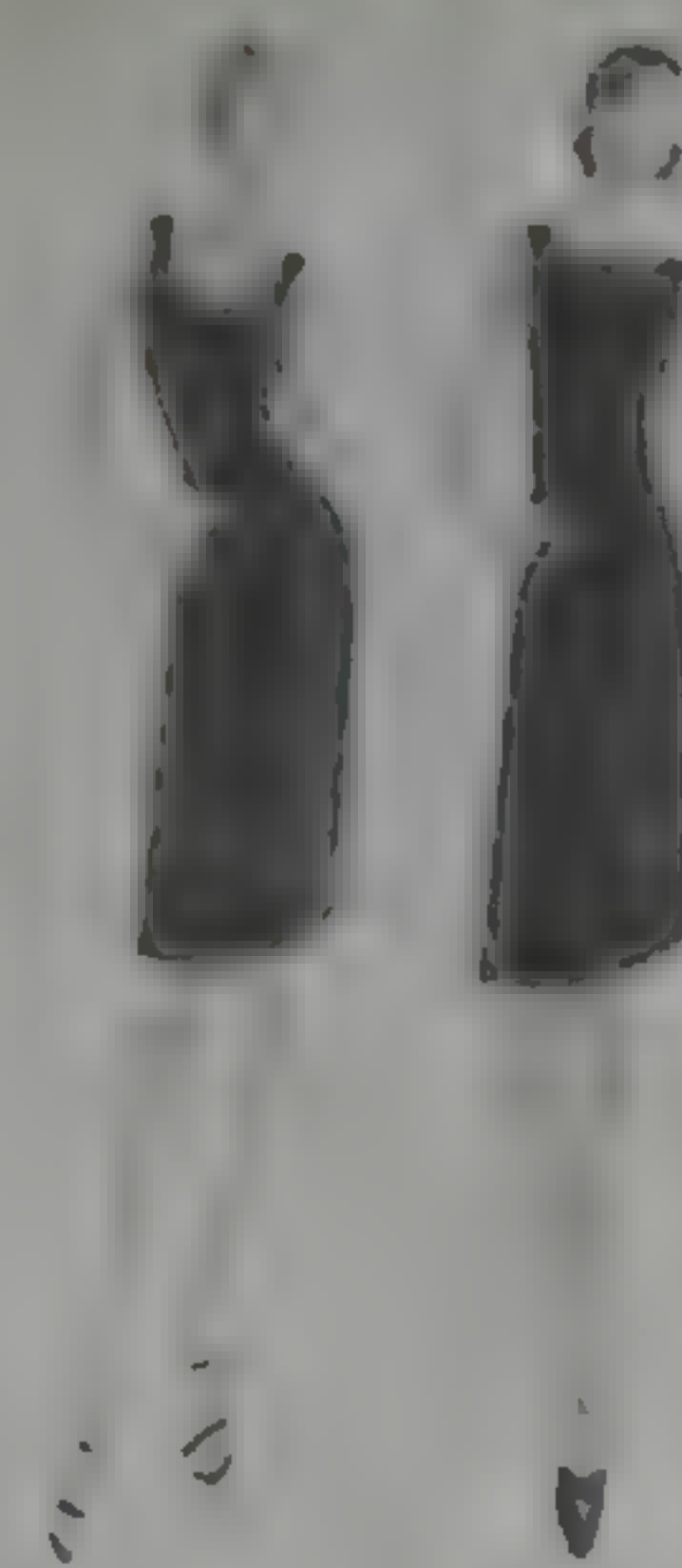
ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Ave., 479-4266. FRI 14-SAT 15: Face First. FRI 21-SAT 22: Smilin' Joe Blob. FRI 28-SAT 29: Sideshow Bob. MON 31 (8pm door): Sideshow Bob \$5 cover

SCRUFFY MURPHY'S IRISH PUB Whitemud Crossing, 485-1717. •Every TUE (9pm): Movie Trivia. SUN 16 (9pm): Dr Wang's Xmas Extravaganza.

SHAW CONFERENCE CENTRE 451-8000. FRI 14: The Watchmen, By Divine Right, Smoother. TIX @ TicketMaster

SUGARBOWL CAFÉ 10922-88 Ave., 471-1734. SAT 15: AA Sound System

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 13-SAT 15: Crush. \$3/\$5 cover. TUE 18: Urban Unplugged. \$5 cover. THU 20: The Loving Dead, 13 Black. \$5 cover. FRI 21: FBI. \$5 cover. WED 26: DJ Gilligan. FRI 28-SUN 30: Mustard Smile. \$5 cover. MON 31: New Year's Eve: Mustard Smile. TIX \$20



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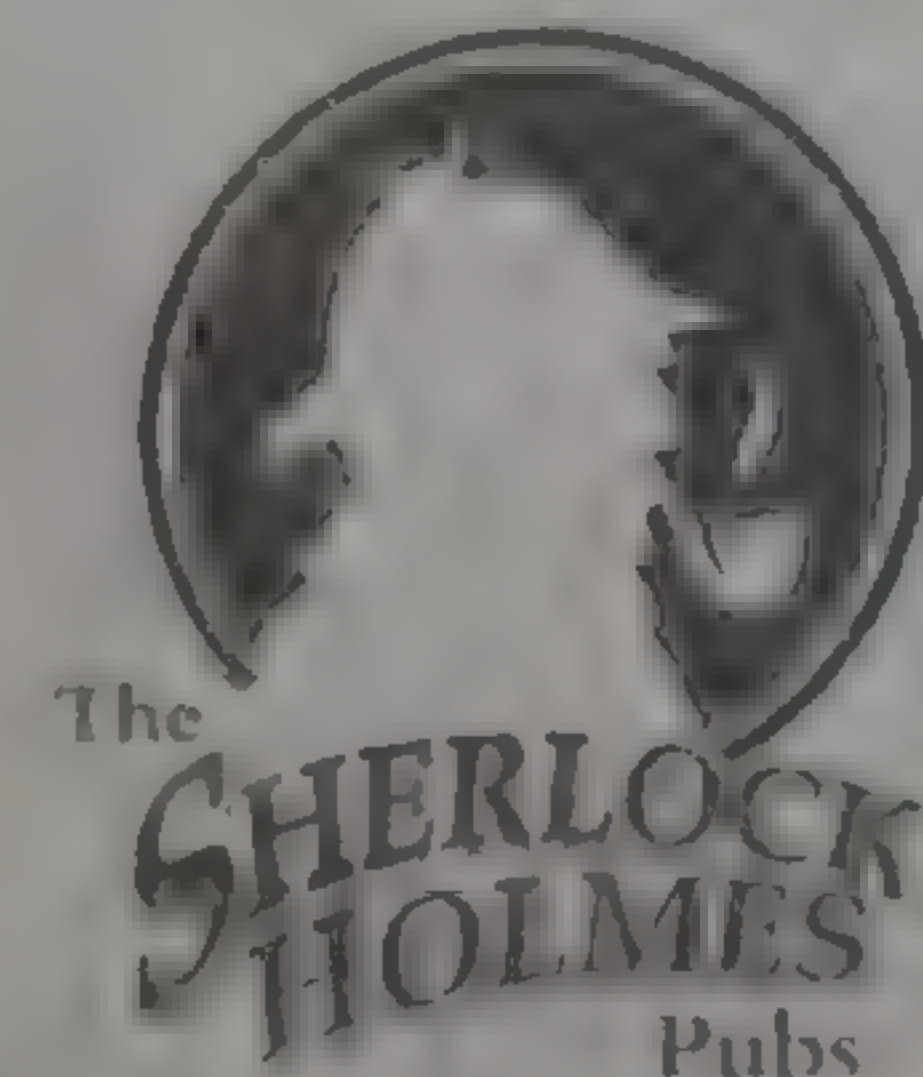
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BLUES ON WHYTE

EDMONTON'S BLUES HOT SPOT

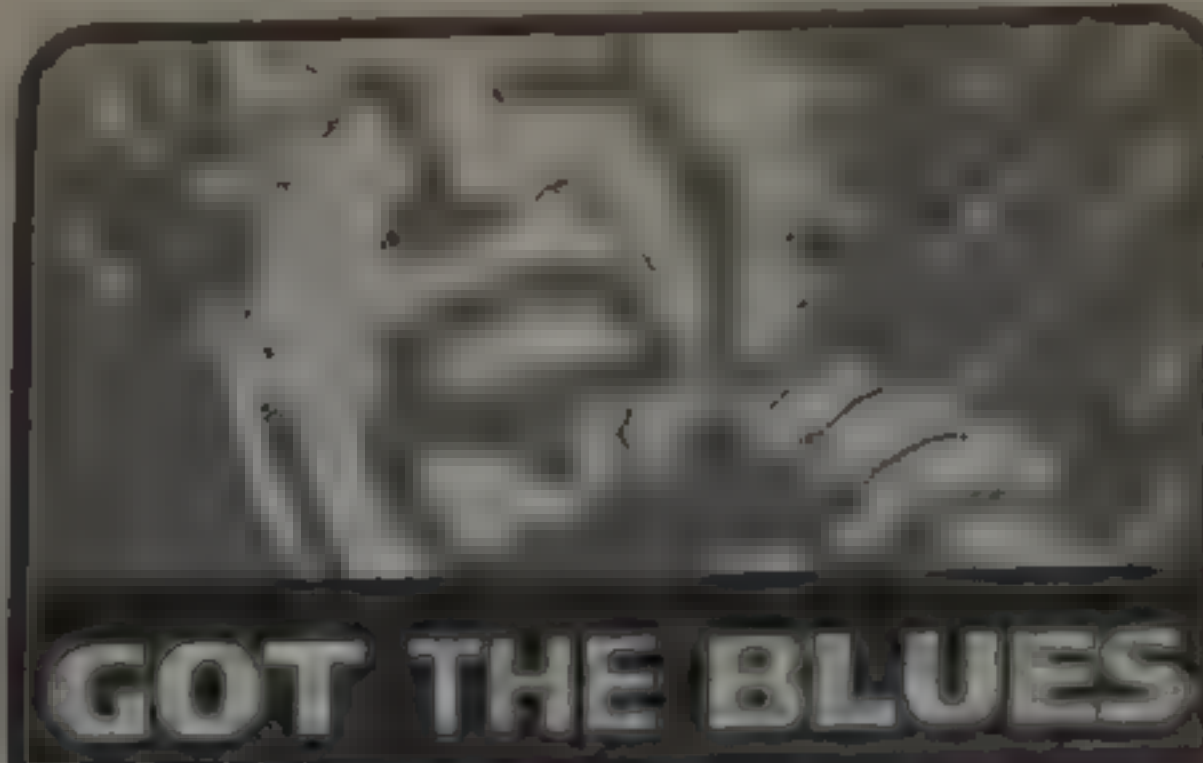
Dec 13 - 15 Little Mike & The Tornados

Dec 16 Cool Blue Method

Dec 17 - 22 The Rockin' Highliners

Dec 23 Carson Cole

10329 Whyte Avenue • 439-3981



BY CAM HAYDEN

Parkin your territory

As I predicted in this space last week, the six nights of music the Brent Parkin Band provided at Blues on Whyte was all a blues fan could ask for. The twin guitars of Parkin and Junior Demchuk were in top form, the rhythm section of Bill Eaglesham and Scott Anderson were rock-solid and the material was varied but true to the blues. I got the chance Friday night to speak with Demchuk, who will be back at the Commercial next week playing some fine jump/swing guitar with the Rockin' Highliners. "It's been a fun week," he told me, "and I'm still trying to steal some licks from Brent." A few special guests also took the stage, including Rusty Reed, who told me, "I haven't put a harp to my lip for eight weeks while working on the pipeline, but I blew some this afternoon and guess what? I didn't forget how to play."

This week at the Blues on Whyte you can catch harmonica traditionalist Little Mike and the Tornados. Mike lives in Florida these days, but he was born and raised in Brooklyn, where he had the opportunity to learn and live the blues with some of the real legends in the business, including Hubert Sum-

lin and Pinetop Perkins. (In fact, the first time I met him, his band was backing Pinetop at the Sidetrack Café and I was booking the City Media Club. It was Sunday night and James Harman was working the Media Club when Mike called, asking (a) if we had a piano for Pine and (b) whether they could come down and jam with Harman. The show that ensued remains one of my most cherished blues memories—an incredible evening of music that at one point featured Perkins and Big Miller sharing the stage with Harman and his crack road outfit.)

Mike flew into the country last week and has already put in a week's stint at the King Eddy in Calgary. He's working with the Alberta-based band he's used four times over the past couple of years—Jim Guiboche plays guitar, Grant Stovel is the drummer and Dave Bridges plays bass. "I love flying in to do a show," Mike says. "You know, that's what my heroes did. When I worked with Pinetop Perkins, he used to fly into New York and we'd do some shows in New York, then venture out to Jersey for a few shows. I'd like to work in just the same way."

Mike has a new disc of originals, *Forgive Me*, coming out on the Florida-based King Snake label sometime in the next couple of months, so look for it at your favourite local blues emporium come February.

Keep it Semple, stupid!

At the Sidetrack Café through Saturday night you can catch the Jack Semple Band. Some of you may recall that Semple took over for Amos Garrett as leader of the house band at the Edmon-

ton Folk Music Festival last summer and provided some great accompaniment for the likes of Johnnie Johnson on the blues stage. If you do, you'll want to snap up a copy of his new disc, *Jack Semple Band Live at Kaos*, which he recorded at the Kaos Jazz and Blues Bistro in Calgary just over a year ago.

The session was put together by the CBC's Rick Fenton for his *Saturday Night Blues Show*, and it captures the band in a typical club performance. It's a generous mix of soul, jazz/fusion and, of course, blues, highlighting Semple's fine guitar work and the exemplary playing of organist Doug Riley.

Koslo's cause

This Sunday night is your opportunity to ingest a rich mix of comedy, blues and charity. Tim Koslo will be hosting and cracking wise as a number of bands, including the Flying Crowdads, Cold Feet and Harpdog Brown and the Bloodhounds, help raise funds and collect food donations for the Edmonton Food Bank as part of an event called Blues for Christmas. It all gets underway at 7.30 p.m. at the Arts Barns in Old Strathcona. A food donation and \$10 gets you admitted to a very full evening of music and mirth. You can pick up advance tickets by visiting Southside Sound, Sound Connection or CJSR or calling 437-8509. ☐

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival

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- Harpdog Brown & the Bloodhounds
 - The New Old Boys • The Flying Crowdads
 - The Hootin' Annies • Cold Feet
- And many more!

All attending **MUST** bring a non-perishable food item!

Tickets \$10 each

TICKETS AVAILABLE IN ADVANCE



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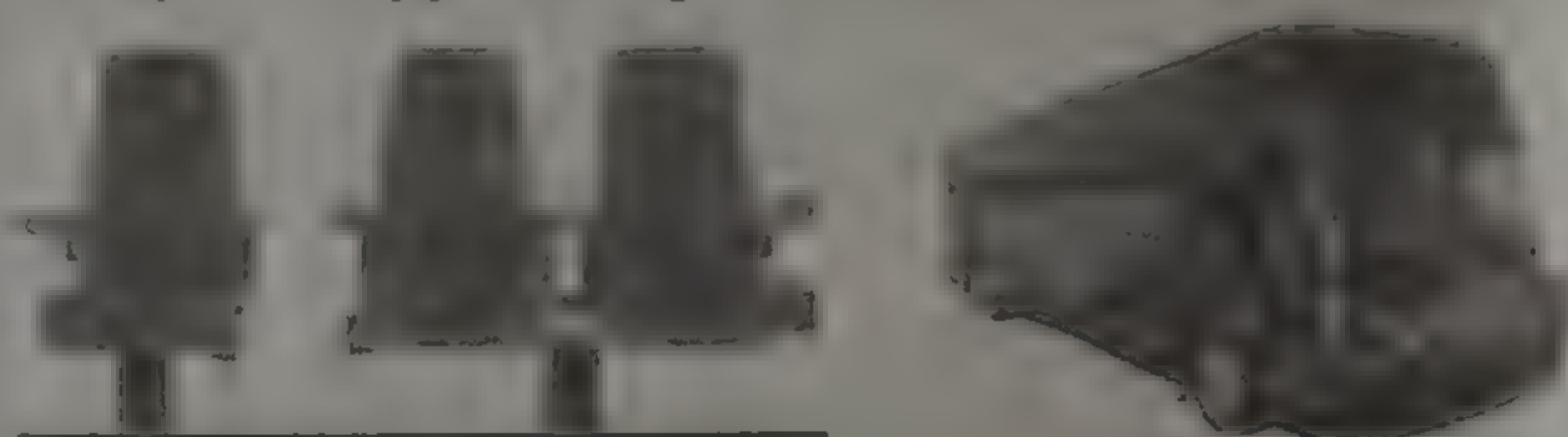
December 16th at the Strathcona Arts Barn Doors open at 7:30pm. Music starts at 8:00pm

Tickets Available at Sound Connection, South Side Sound, CJSR or call 437-8509

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Oi to the world!

Give a classic punk
album for Xmas

BY PHIL DUPERRON

Everyone knows CDs make excellent gifts because they're cheap, easy to wrap and people can sell them if they don't like what you got them. Of course, if you're buying for someone you

live with, it's a sneaky way of getting something you want while still appearing generous. Whether you're looking for a disc for that special geeky person in your life or just want revenge on someone with kids too old for a tin drum—punk rock is the answer.

Ramones Ramones: Expanded and Remastered (Warner/Sire)
If anyone needed the tragic passing of Joey Ramone earlier this year to rediscover the Ramones. Why bother with any of the Ramones greatest-hits packages currently available when you know once you start collecting Ramones discs you'll want them all? This classic from 1976 is the one that started it off for the Queens bad boys. A ton of two-and-a-half-minute songs separated only by their signature "one-two-three-four" bleed together into one. Although the additional demo tracks on this release don't add much to the

package, you know that if these guys became rock stars, so can you, and that's what it's all about.

The Macc Lads *Twenty Golden Crates* (Snapper)

The Macc Lads were one of those bands you heard at parties on badly recorded tapes or scratchy vinyl, but unless you were extremely lucky you never owned a copy. Now all their politically incorrect music, belted out in an English accent so thick you could spread it on toast, is available on one convenient disc. The music is a simple, badly played mix of rock and oi, but the lyrics—about drinking beer, picking fights and sleeping with fat chicks (hopefully after drinking beer and picking fights)—are brilliant. Such unforgettable numbers as "Beer & Sex & Chips n Gravy" and "Sweaty Betty" can be found here to entertain and annoy your friends and family around the Christmas tree.

Bad Brains *I Against I* (SST)

Seeing Soul Brains (the original line up of Bad Brains) play last week settled in my mind why this band is still one of the hottest acts going. Their fusion of punk, metal and funky reggae makes these guys one of the most original-sounding and influential bands around. To my mind, this early album is the quintessential Bad Brains disc. "Re-Ignition"

"Sacred Love" and "Hired Gun" accent their stirring, emotional writing and heavy, blazing guitars. It just doesn't get much better than this.

Sloppy Seconds *More Trouble Than They're Worth* (Nitro)

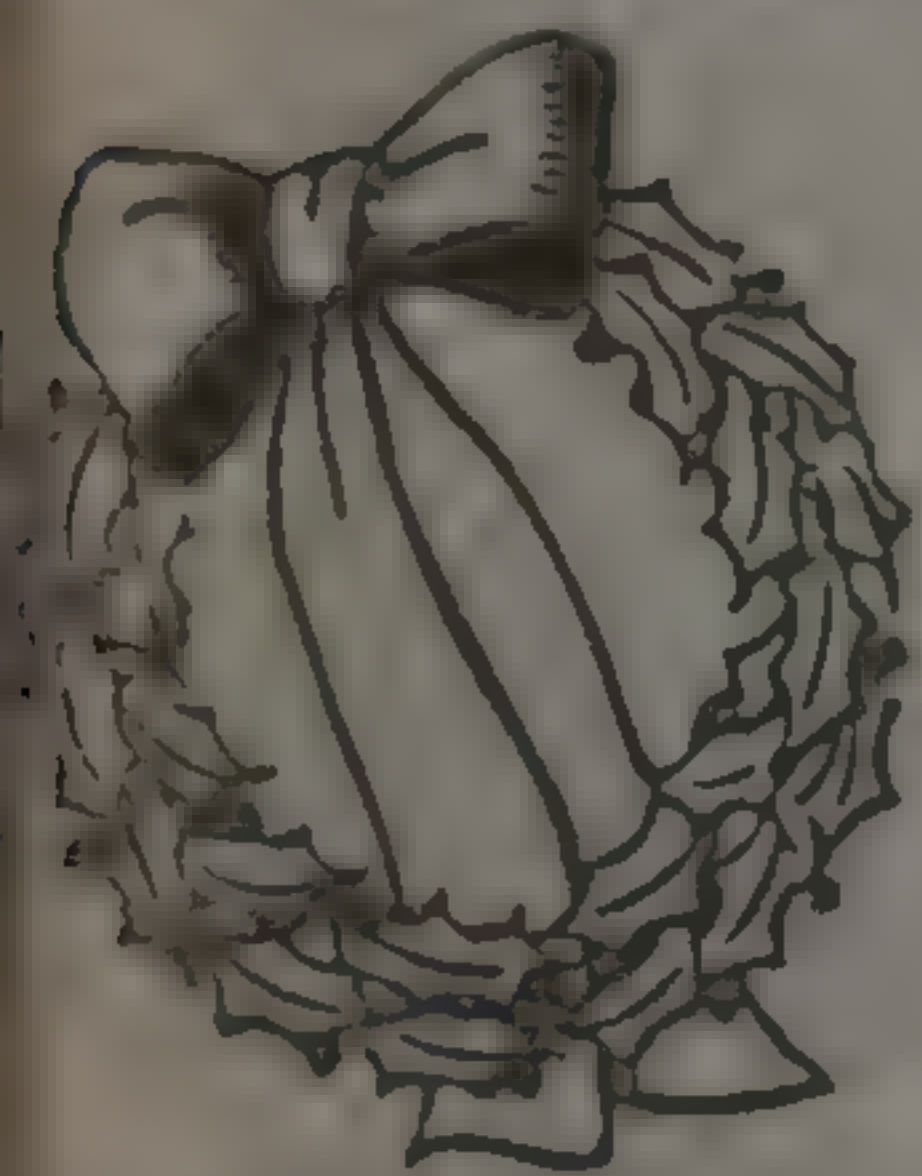
You don't expect big, fat, beer-swilling geeks who read comic books and collect Spawn toys to be mind-blowing rock 'n' rollers. Well, get over it because Sloppy Seconds are all that and more. Although their first full-length disc, *Destroyed*, is probably their best, it's nearly impossible to find, so *More Trouble* is the next best thing. They may call their combination of sharp, witty writing and straightforward, guitar-driven music "junk rock," but these guys are anything but junk. With titles like "You Got a Great Body but Your Record Collection Sucks" and "Why Don't Lesbians Love Me" it's easy to see why anyone who listens to Sloppy Seconds even once is hooked, fast and hard.

Supersuckers *Must've Been High* (Sub Pop)

All right, this isn't punk; it's a country disc. Not the crap you'll find on CMT or trendy alt-country but good, honest country music with some meat and substance to it. Any grain-fed Albertan will appreciate this disc and if not, slip it to your dad. Quicker than you can say "non-addictive marijuana," he'll be singing along to the Supersuckers—that's worth a laugh. ☺

punk

Edmonton Columbian Choirs presents... Celebration of Christmas



Experience a glorious kaleidoscope of Christmas melodies and merriment, as Edmonton Columbian Choirs fill the Winspear Centre with the singing, ringing, and joyous spirit of the season.

"Celebration of Christmas" features guest host Colin MacLean and the eight choirs of ECC in a program of beloved Christmas music ranging from the traditional to the contemporary. Three youth choirs, two adult choirs, two vocal jazz ensembles, and the Columbian Handbell Choir join in presenting a delightful family Christmas concert.

Artistic Director Heather Bedford-Clooney and conductors Elaine Dunbar, Scott Leithead, and Nichols, and Dawn Sadoway have created a program that showcases the 180 members of ECC. Classical selections from Haydn, Handel, and Holst complement familiar carols and 20th century Christmas music in a soul-satisfying concert that's sure to please!

The uplifting voices and appealing handbells of the Columbian Choirs are just the antidote to the hustle and bustle of Christmas preparations. Bring your family to a "Celebration of Christmas", presented by Edmonton Columbian Choirs and VUE Weekly, and celebrate the season with music!

Tickets \$10 adults \$8 for students and seniors
available at TIX on the Square downtown, through ECC choir members, or by calling 437-9624.

Mon, December 17, at 7:00 p.m. • Winspear Centre

Edmonton Columbian Choirs gratefully acknowledge the support of the following organizations in making this program possible:
Choirs of Columbus Edmonton Chapter Alberta Foundation for the Arts, Edmonton Arts Council, TIX on the Square and VUE Weekly

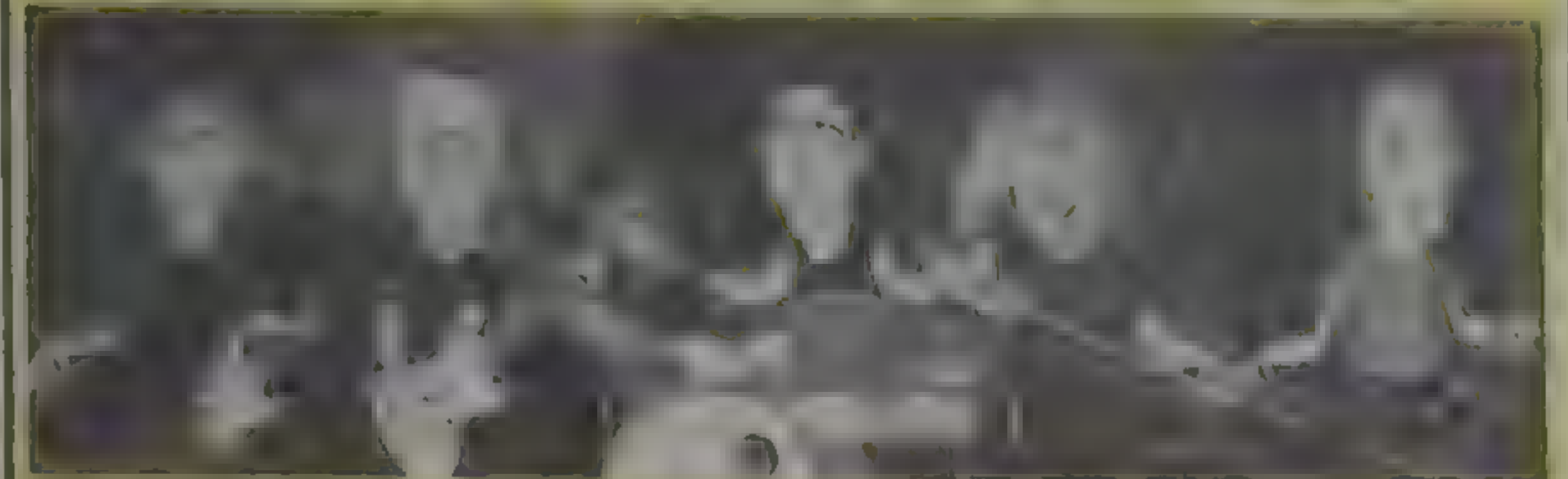
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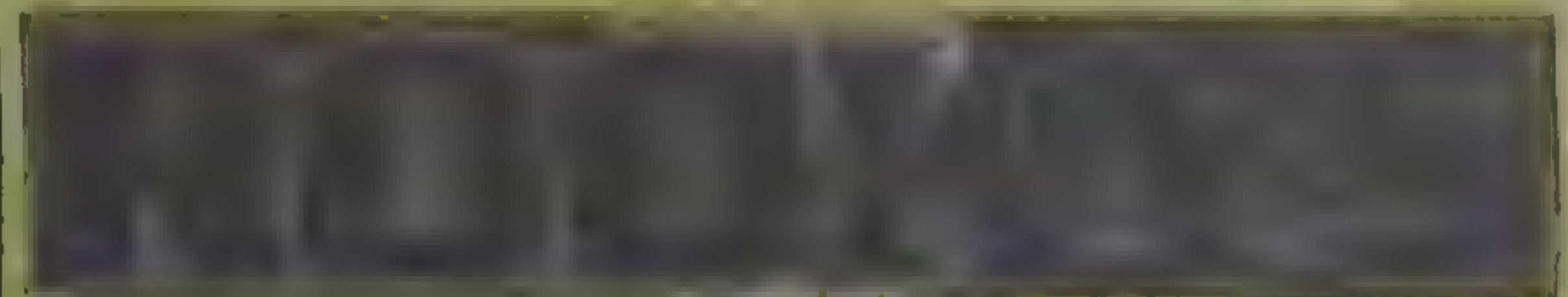
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Elfish impersonators?

Local musicians play Kris Kringle at Santas Anonymous Jam

By GABINO TRAVASSOS

Christmas is for kids, says bookish pop star Paul Bellows, one of many expected to play at the Santas Anonymous Jam this Sunday night at the Rosebowl. "My heart will be warmed knowing that somewhere, some kid who expected to get nothing this year is unwrapping whatever I got on sale at Toys R Us and dropped in the collection box at the Rosebowl. His or her eyes will swell, partly from tearful joy—partly from the stale smell of cigarettes embedded in the plastic wrapping—and he or she will look up at the tree, or at least the stained wallpaper, and say a little thank-you prayer to whatever divinity their parents have introduced them to. That's what Christmas is about and that's the opportunity that Mike McDonald is giving us all this year."

Jr. Gone Wild alumnus Mike McDonald serves as the jam's host each year, curating the best of Edmonton's independent music scene for one magical night. It would be hard to imagine a more musically entertaining night: Bill Bourne, Lester Quitau, Everett LaRoi, the rockin' Painting Daisies. For Mike McDonald, the cash and gifts he raises for needy kids is just one part of his lifelong commitment to community service as musician, mentor, record producer and Santa.

"The way the audience, performers, sponsors and the Rosebowl itself get behind the event... It seems to me that the folks involved want to do this," McDonald says. "Which speaks of compassion and a desire to find a better way. It brings out goodwill, to cop a cliché."

"The Santas Anonymous Jam is a

riot," says Bellows. "It's sort of a weird free-for-all where you pack into a tiny bar, hear the best bands in town, buy a ton of raffle tickets and in the end walk away with some prize—usually free video rentals at Rogers. Plus, I think this is the most entertaining way to make a charitable contribution to your community."

Compulsive Mathdebaters

The intimacy of the Rosebowl is a great environment in which to see music, especially when the line-up could easily fill a larger venue like the Winspear Centre or a

mainstage at the Folk Fest. What you can expect is a very packed house, wildly appreciative of the music of Greyhound Tragedy unplugged, Paul Bellows and the Dead Canadas and the Swampflow-ers, elbow to elbow with the legendary Bill Bourne. While McDonald invites many artists to return year after year, this year is fortified with new blood. "Dustin's band the Mathdebaters are pretty new," he says. "Dustin comes around on Sundays a lot and I was interested in seeing his stuff in all its big rock band splendour. Tanyss Nixi finally got her band [Western Casket Factory] together and I'm very curious to see them."

"This night is a little like rock star bowling night," Bellows adds. "We all show up, have a great time and sort of show off to each other. But in a very non-competitive way. Because we all win! And so do the children. And so do our corporate sponsors! God bless us everyone,



Good elf Mike McDonald

and to all a good night!"

Rafflegab

All silliness aside, few opportunities ever present themselves to see such talented musicians so close up. While everyone does tend to hustle their way through their set to accommodate the rest of the performers, that just adds to the evening's overall vibrancy and spirit of Christmas cheer. Just be sure to bring money to invest in \$1 raffle tickets, and get there early because it starts promptly at 8 p.m. "As with anyone else involved," McDonald adds, "I just believe we are doing something good. The event works, and it seems to come together every year."

"Where else can you stand 10 feet from Greyhound Tragedy while they rock the night away," Bellows asks, "and have Lester Quitau accidentally spill beer down the back of your shirt trying to fight his way back to his seat?"

Santas Anonymous Jam

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CLASSICALNOTES

BY ALLISON KYDD

See Dickran

Classical music always looks forward and backward at the same time. This is especially true of music from the Romantic period—that's "romantic" as in noble deeds and splendid ideals, not as in books with red hearts on the cover. Last weekend at the Winspear Centre, Dickran Atamian, guest artist with the Edmonton Symphony Orchestra, gave typically fiery performances of Brahms's Piano Concerto No. 1 in D minor, a composition that bridges the classical and Romantic periods. In fact, Atamian has been wowing audiences since he was 11, and it's no surprise his 25-year performance career has taken him from his Phoenix debut and around the globe. He's widely applauded for such things as "dazzling style and exquisite musical insights," and his sheer energy level has to be seen to be believed.

Though Atamian is definitely a virtuoso pianist—at times the momentum of his playing literally bounced his dapper body from the piano bench—the orchestra was more partner than accompaniment. Only once, when the soloist galloped into the third movement (the rondo) after a very short pause, was that partnership in danger. The other entity in the equation was the piano itself, and Brahms, who composed most of his piano works for himself to play—he excelled at both piano and organ—shows his understanding of the instrument. It can move very quickly from being percussive and booming to delicately lyrical, and this concerto continuously explored those possibilities.

Brahms was himself a paradox. He frequently said he was born 30 years too late, and his compositions are faithful to the structure of the classical period. At the same time, his material is passionate and dramatic, with rapid changes of mood, typical of the Romantics. His piano concertos are rich with cadenzas which not everyone can master, but Atamian, exuding personality all the while, was up to the challenge. His gestures were as dramatic as his playing, and it was not surprising to see him mop his brow with a sparkling white handkerchief between movements.

After intermission, the piano had vacated the stage but the orchestra kept the fire burning with Tchaikovsky's Symphony No. 4 in F minor. It began with a lament, included a delightful pizzicato section and built to a fiery, cymbal-clashing conclusion, the last courtesy one of the busiest musicians in town, percussionist John McCormick. Maestro Grzegorz Nowak was, as always, fascinating to watch, his conducting a kind of

spirited dance.

Saturday night's symphony performance was a hard act to follow; fortunately, the Pro Coro concert on Sunday afternoon offered something altogether different. Its Family Christmas Programme is an Edmonton tradition, although I didn't see many children in evidence. This time, the choir opted for charm and variety rather than big works. There were lots of audience carols—even, oh joy, one with an unfamiliar melody; the same old carols can be such a drag—a number of sterling solos and a stylishly presented opening quartet.

Several Canadian composers were represented, including a couple of locals (or almost-locals): Calgary's Allan Bevan and Edmonton's Robin King. Bevan says he's inspired to write music by "good words" (his "Love Came Down at Christmas" is a setting for a Christina Rossetti poem) and by mystery. "The spiritual element, I suppose," he grins. Interspersed with Canadian works were songs by Swedish and American composers. Some selections were performed a cappella and some were accompanied by Edmonton's favourite organist-in-residence, Jeremy Spurgeon.

A little Light music

Another Edmonton tradition comes to the Winspear Centre Sunday, December 16, also at 2 p.m. It's the annual Alberta College Conservatory's Festival of Light Concert, which taps into the significance of light to several different faith traditions. As usual, it's a showcase for Schola Cantorum, the Conservatory's choral program, though I understand this year's edition will lack the Santa Lucia candle procession, a breathtaking sight in more ways than one. (Imagine organizing that many youngsters!) However, Jean-Louis Barbier, manager of choral and instrumental programs, says light will still be an important element; it will simply be presented differently.

This concert, like the annual spring Conservatory Resonance concert, will feature many of the Conservatory's musical assets. Choral music ranges from Claudio Monteverdi to Benjamin Britten. The harp orchestra (led by Keri-Lyn Zwicker) includes 17 harps, both Celtic and the larger pedal model. The revitalized string chamber orchestra performs under the direction of Kimberly Nikkel. Special guests from Dance Alberta will add another visual element.

A Saturday night concert on December 15 by the Da Camera Singers at All Saints' Anglican Cathedral also takes the theme of light, as it premieres its two new pieces by Robin King. Concert selections also form the core of the Singers' new Christmas CD. Just down the street at McDougall United Church, the Ariose Women's Choir presents "Gloria" at 3 p.m. on December 16. Ariose also has a new CD entitled *Joy Shall Be Yours*. Not only is Alberta rich in classical composers, especially for choral music, but we can even shop Edmontonian! ☺

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Dyk of the litter

Paul van Dyk returns to the mix CD after an eight-year hiatus

BY REID POLLOCK

Despite what the international music media might say, Paul van Dyk is *not* a trance DJ.

"I have never referred to myself as a trance DJ," says van Dyk over the telephone from Berlin. "That was something started by the media in England. My music is as much house and breakbeat as anything. What I make is simply electronic music."

Van Dyk is probably much happier about the many other labels the press has slapped on him. In 1999, he was voted "Best Music Maker" (ahead of Fatboy Slim and Paul Oakenfold) by *DJ* magazine and received the Best International DJ prize at the London Muzik Awards. His marathon six-hour sets at Gatecrasher in Sheffield earned him a nod as "Best International DJ" from *Mintistry* magazine, and this year he sits at number four on the notorious *DJ* Top 100 DJs poll. All this praise still comes at a bit of a shock to him. "I come from the generation where the DJ used to be the freak in the corner playing the records," he says. "People were having fun all around you and

you were working."

Van Dyk never stopped working. These days, besides being a globetrotting, crowd-drawing DJ he's also acknowledged as one of dance music's most forward-thinking producers. Artists as diverse as U2 ("Elevation") and Rammstein ("Ich Will") have commissioned him to lend his signature sound to remixes of their hits; he's also reworked tracks by New Order, St. Etienne and BT.

Smokey and the Vandit

It is, however, van Dyk's work on his own productions that has grabbed him the most attention. The 29-year-old's first album, 45

dance
profile

RPM, was released in 1994 to great acclaim; he followed that up with 1996's *Seven Ways*. But it was after his divorce in 1999 from MFS (the label that released those first efforts) that Paul created his breakthrough work, *Out There and Back*, on his own Vandit label. The disc debuted in the top 20 on the German and U.K. dance charts and the hit singles "We Are Alive" and "Avenue" became instant anthems. Van Dyk has since spent the majority of his time traveling and touring, but in a surprise move last month he came out with his first mix CD in eight years, *The Politics of Dancing*, on Ministry of Sound Records.

"I don't like normal mix CDs," van Dyk says. "DJing for me is about a crowd and the interaction between a DJ and the crowd, and I felt that this is lost on most mix CDs. So this CD was probably the most intense and difficult thing I have ever done." Most mix CDs are just simply that—a bunch of records mixed together to simulate a DJ's set. But on *The Politics of Dancing*, van Dyk either remixes or completely reworks tracks by other artists, creating a two-disc mix that sounds more like an original van Dyk production than a simple DJ set.

"I stripped a lot of the songs to the bare essentials so I could adjust



Whispering Dyk Technique: Paul Van Dyk

them better to the feel of the CD," he says. "Of course, I had to still respect the artists' vision of their song and try to keep the original vibe while making the CD into an original sound."

A political animal

The Politics of Dancing seems guaranteed to be a big seller, but it's much more than a capitalist venture as far as van Dyk is concerned; it's also a political statement about the volatile state of modern dance culture. The closure of the world-renowned Twilo nightclub in New York City by former mayor Rudy Giuliani for being an alleged "drug haven," for instance, is the kind of event that's at the forefront of van Dyk's message. "I think the closure of Twilo changed a lot for the cultural reputation of New York," says van Dyk, a former Twilo resident. "New York was always a top spot for dance music—now that's changed. When people talked of the East Coast, it was always New York. But now they're talking about Washington, D.C. and Miami. I know Giuliani thought he was doing a good thing, but really New York will suffer because of it."

Van Dyk witnessed cultural persecution firsthand while growing up in communist East Berlin, so it's easy to see why his dedication to dance cul-

ture goes a lot deeper than Twilo and New York City. "I basically want to make people aware with [*The Politics of Dancing*] of how big dance music is as a global youth culture," he says. "I know I am only one person, but I feel something has to be done about [the closures of Twilo and the London club Home]. This is a positive scene for a growing number of young people who gather to listen to music and live a cosmopolitan lifestyle of tolerance. We need to make people aware that this is a positive thing and not all about drugs and nightclubs."

Van Dyk will be spending the next few months touring to support the CD—and the culture he fiercely believes in. He will be spending New Year's Eve at Los Angeles's revered Giant nightclub and says fans can expect a new album of original material out early next year. In the meantime, he believes dance culture will persevere during these uncertain times. "I think the culture will be okay," he says. "We will always have new people creating music and helping the scene grow. It's important to always keep the spirit of the music in mind." ☐

Paul van Dyk's *The Politics of Dancing* (Ministry of Sound/Nettwerk) is in stores now.

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URBAN LEGENDS

By DAVID STONE

And the winner is...

It's official. According to the readers of *DJ* magazine, progressive jock John Digweed is the top DJ in the world for 2001. The recent November issue features the founder of the influential Bedrock label on the cover, who beat out fellow stars like Carl Cox and Paul Oakenfold. Partner Sasha, who occupied first place in last year's poll, took the second slot.

This year's results reflect a dramatically new approach to the poll from last year, with triple the number of votes taken into account from over 50 different countries. According to *DJ* editor Lesley Wright, it's "further proof if it was ever needed that dance music is a global phenomenon."

Another indication of the prestigious poll's expanded approach is the appearance of many new names. Seattle DJ Donald Glaude, who has never played Europe, is ranked 56, beating out talents like Mark Farina, Adam Freeland and fellow American Dieselboy, who also appears in the chart at #63. The biggest surprise is the first-time appearance of Ottawa's Max Graham, who clocked in with the highest debut at #23, just behind Windsor techno don Richie Hawtin. The magazine credits not only his residency at British superclub Gatecrasher but also the successful release of his *Transport 4* compilation earlier this year and his busy trans-Atlantic touring schedule for his strong showing. The highest climber is Dutch trance DJ Sander Kleinenberg, who rose 67 points from last year from #82 to #15.

Drum 'n' bass enjoyed a revived interest among clubbers, if the chart is anything to go by. In addition to Dieselboy's debut, a number of junglists fought their way back into the ranks, including Andy C, Hype, Grooverider, L1, Bukem and Fabio. It's a big deal, considering that last year only Hype managed to scrape out a place at #81. Sadly, only five women made it into the Top 100, with top-ranked hard house DJ Lisa Lashes slipping from #9 to #32.

If the *DJ* magazine poll is anything to go by, the sound of 2002 is going to be progressive house. As trance and hard house have enjoyed their time in the white hot glare of the world stage, the rolling basslines and deep beats of Digweed and crew will no doubt make themselves felt in more clubs in the coming year. It's already begun, if the sales of Iio's new single, "Rapture," are any indication. The deep chugger, which was picked up by Ministry of Sound Records in the U.K. after a fierce bidding war, has local record stores scrambling to keep it in stock. The current version of the single features mixes by Stephane K & John Digweed.

Tiësto pattern

Fans of progressive trance needn't fret, as Dutch DJ Tiësto was ranked #4



John Digweed

in the poll, climbing 16 spots from last year. With a new album on Nettwerk, *In My Memory*, finally in stores, Tiësto is preparing to conquer the world next year with a frantic tour schedule. This Saturday, he lands in Calgary's Max Bell Arena as the headliner at Magik, a co-presentation by Calgary's Def Star Productions and Edmonton's United Productions. Tiësto will be joined by progressive house DJ Noel Sanger and hard house jock Mike Downey.

A limited number of tickets are available at DV8 Records, Foosh, Colourblind on Whyte and Underground @ WEM. Mind you, they cost \$40 and there's no guarantee that there will be many left at the door, since, as of press time, over 1,800 tickets have already been sold.

One face that didn't make it into the *DJ* magazine chart is DJ Craze, the multiple DMC world champion turntablist who has made a name for himself as a ground-breaking drum 'n' bass jock. Tonight (Thursday) the Miami native will be the special guest of Subterranean Sound's jungle night, Trauma, over at the downtown club Lush.

Craze's untouchable skill on the decks—showcasing the more challenging syncopated rhythms of jungle over the straightforward beat of hip hop—has entrenched him among the drum 'n' bass elite. He is also a master showman, engaging the crowd as opposed to simply cutting up records with cold, mechanical precision.

Junglists may want to also stop by Parliament on Saturday to wish local head Celcius well as he celebrates his birthday during his buzzing Hardcover club night. Joining the old man will be fellow old-schoolers Slacks, Playbwoy and Dubplate, with a few special surprise guests also promising to appear.

And to prove that hard house isn't dead at all, downtown club Majestic is welcoming back premier duo the Stimulant DJs back to the decks on Friday. As well, the dynamic team known as the Starving DJs are preparing to

pound the speakers this Saturday with a new weekly residency at G-Spot/Evar After. (They really should pick a name, don't you think?) Remember, the Starvings are also hosting *Crouching Tiger Hidden DJ 3: Iron Turntable* on Friday, December 21, featuring Pauly Dee and Anthem from Calgary, as well as yours truly and a bunch of other fine local talent. Tickets are \$15 at the door.

Earlier that same night, Etown-ravpage.com presents Launch 01, a trance-based club event located at Red's in West Edmonton Mall. The roster includes Toronto star OS/2, ex-Rebar jock Davey James, Slav, house veteran Tripswitch and myself. Personally, I'm a little choked that I'll have to miss most of OS/2's set, since I'll have to leave shortly after my set to play downtown. Tickets are only \$7 in advance, available at DV8, Foosh, Groove Asylum and Red's. ☺

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VUE Weekly

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Sense, deep house with Erin Eden, Whisper and guests • **WED:** The Forum, with Robert Alan, DJ Calus and guests • **THU:** Deja Vu, house with guests • **FRI:** Pilot Episode, with Simon Locke and Tripswitch and guests • **SAT:** Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • **SUN:** What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Fridays, urban with resident DJ Invinceable and guests—**DEC 14:** Dream Team (Vancouver) • **SAT:** guest DJs • **SUN:** Ladies' Night, with DJ Invinceable

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • **FRI:** Thunder Dave, Slav, Mr. Anderson, LP • **SAT:** Wil Danger, Donovan, Protege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, Info 426-7521 • FRI: Future Funk Fridays, drum 'n' bass with Deegree, Skoolee and Phatcat • **SAT:** Urban Saturdays, with DJ Invinceable and guests—**DEC 15:** DJ Fin-S (Winnipeg)

DEVLIN'S—10507-82 Ave, Info 437-7489 • SUN: beats with DJ Calus and Robert Allen

EUPHORIA—4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sesek, Travisty and Devilish

EVAR AFTER—10148-105 St. (late night/after hours) • WED: Ladies Night, with Goza • **THU:** Rewind with Slav and guests • **FRI:** Bounce, Thunder Dave, Ikaro and James Gregory • **SAT:** Wil Danger, Donovan, Juicy and Tomek

FLY—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • **SAT:** house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALQ • WED: house with Dirty Darren Pockett • **THU:** Soul What?, with Tanner and Echo • **FRI:** How Sweet It Is, hip-hop, house and R&B with DJ Echo, Alvaro • **SAT:** For Those Who Know..., with Junior Brown, Amedeo, and Ryan Mason • **SUN:** As Good As It Gets, house with Andy Pockett

IRON HORSE—8101-103 Street, Info 438-1907 • WED: Freeflow, house with DJ Johnny Five • **FRI-SAT:** Alix DJ

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main-The Classic,

retro with DJ Loki; Velvet—progressive house with Ariel & Roel • **THU:** Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolee and guests—**DEC 13:** Craze (USA) • **FRI:** Main—Wheels, funk and retro; Velvet—Bump 'n' Hustle, house with Remo Williams and Bobby Torpedo • **SAT:** Turbo, progressive trance and house with alternating residents and guests; Velvet: Forties 'n' Nines, with Rerun and Sundog • **SUN:** Sunday School, with Anthony Donohue, Donovan, Wil Danger, Ikaro, LP, Tory P, Dave Theirman and Bobby Torpedo • **MON DEC 31:** Turbo Special Edition NYE, with Lafleche (Montreal), Stone & Derkin

MAJESTIK—10123-112 St. • THU: House night with residents Tripswitch, Sweetz, Charlie Mayhem, Kristoff, and guests—**DEC 14:** Stimulant DJs (U.K.) • **FRI:** Hard House with residents Cruncher, Jaw-Dée, Charlie Mayhem • **SAT:** hard house with DJ Cruncher • **MON DEC 31:** A Touch Of Class NYE Party

NEW CITY COMPOUND—10167-112 St., 413-4578 • SUN: Schocolate Sundaes, w/Kool Hand Luc, Remo Williams and guests

PARLIAMENT—10551 Whyte Ave • TUES: Anthem, jungle with DJ Celcius and guests • **THU & FRI:** Revisited, retro and new music • **SAT:** Hardcover, drum 'n' bass with Celcius, MC Deadly, Ghetto F/X, J.Me. J, and

guests—**DEC 15:** Celcius's Birthday Bash

RED'—Phase 3, West Edmonton Mall • FRI DEC 21: Launch 01, v. OS/2 (Toronto), Tripswitch, S. David Stone, Davey James

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Ric and Shane • **SAT:** Beats, with Ariel & Roel • **SUN:** French Pop, with Deja D

SQUIRES—10505-82 Ave, down stairs • MON: Local Motive with rotating hosts DJ Waterboy, Genome, Kryptokane and guests

SUBLIME (late night/after hours)—10147-104 St., Bsm. 905-8024 • FRI: Remedy, with rotating residents Darcy Ryan, Donovan, James Gregory, S2, Neal K, Travisty, David Lee • **SAT:** Manny Mulatto and Locke Garant

SUITE 69—8232-103 Street, upstairs • SUN: Infusion, with DJs Diabolik and Headspin

THERAPY (late night/after hours)—10028-102 Street (alley entrance), Info 903-7666 • FRI: Upstairs—Greg Wynn, Cool Hand Luc, Tripswitch, LP; Bunker—Saki & Spanky, Tiff-Slip, Anthony Donahue • **SAT:** Upstairs—Dragon, Sweets, Alias, Bunker—Gundam, Bobby Torpedo

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McCloud's repetitive, abstract lyrics make much of NWK's work feel as if it were ad-libbed in the studio, like a snarly, lo-fi, modern form of scat. On "Sophia Loren," he mumbles "Number one superstar" over and over as the guitars build into the loudest song on the disc, while his repeated assurances of "The life, as advertised" give a comic feel to "Living 2 Low."

It's not totally excellent, but it's engaging enough to stand up to several listens. ★★☆☆ —STEVEN SANDOR

SPIRIT NATION WINTER MOONS (RAZOR AND TIE)

Half Ojibway and half Jewish, Toronto's Tamara Podemski—an actor, singer and university student still in her mid-20s—is a captivating young star in the making. Hopefully, though, she'll remember *Winter Moons* as an experiment she had to get out of her system before she moved on to other, better things.

The problem with this disc isn't Podemski, who wrote the lyrics and sings the 11 Ojibway-language tracks with confidence and passion. It's the music, which was concocted by a couple of music-industry types in a Los Angeles recording studio. Podemski spent weeks talking to her grandfather to come up with the right words and phrases for songs about her ancestors, aboriginal legends and love. She means what she sings and sings beautifully. But Jimmy Waldo and Steven Rosen's keyboards and drum machines transform Podemski's excellent voice work into golden topping for their Dead Can Dance/Enya-style New Age popcorn.

Spirit Nation was an already established entity in search of a singer when Podemski found out about the project and fired off an audition tape. Their work is billed as an amalgam of traditional sounds and modern technology. Podemski should amalgamate herself somewhere else ASAP. Stay tuned. ★★ —DAN RUBINSTEIN

ARCHIE EDWARDS THE TORONTO SESSIONS (NORTHERNBLUES)

This is good stuff—too bad Archie's dead. In fact, he died more than three years ago and these recordings were made almost 12 years before that. Enter the good folks at Northernblues, who decided to release these works posthumously. Edwards specialized in a very sparse country-blues sound, complementing his acoustic dobro with his raw, haunting vocals. This is the playing of a man who's had time to reflect on life and compose simple but authoritative tales of heartache, lost love and hard times.

The album comes with a very complete set of liner notes that outline Edwards's life and discography, as well as his education under the supervision of mentors such as Mississippi John Hurt and Blind Lemon Jefferson. Those influences can be heard in his finger-picking style, which doesn't always stick to a straight 12-bar progression, but is a refreshing change of pace, mistakes

and all. Tracks like "That Won't Do," "Take Me Back Baby" and "Poor Me" may not be to the liking of fans who dig their blues electrified and hard-rocking, but this is a solid, well-recorded album for fans of folksy, simpler stuff. A bargain at twice the price. ★★☆☆ —THEODORE WRIGHT

COL. PARKER ROCK 'N' ROLL MUSIC (V2/BMG)

Call me a misinformed young Turk, but I suspect this album exists because of the band members' musical lineage, not their ability to write anything good. Col. Parker features ex-G&R guitarist Gilby Clarke and ex-Stray Cats drummer Slim Jim Phantom; Tracii Guns (of you know who) and Jeff "Skunk" Baxter (also of you know who) also put in appearances, and together they make fairly unrocking music that copies (badly and unoriginally) the Crowes, the Stones and all the dudes before them.

And when there not busy ripping off the Stones or Janis Joplin, they're murdering the New York Dolls (who in fact were really good at ripping off the Stones, but that's another discussion entirely). Leave this one to your Joe Dirt lookalike co-worker—the one who thinks Aerosmith's last record really rocked—and go buy the new Lazy Cowgirls disc. And a six-pack. ★ —THEODORE WRIGHT

MICHAEL JACKSON INVINCIBLE (EPIC/SONY)

This review will contain no references to monkeys, face lifts or questionable lifestyle. Michael Jackson has always been an easy target for smartass jokes, but those jokes will be harder to make with the release of his outstanding latest album, *Invincible*, which confirms his status as one of the most influential artists of the century.

The album is very reminiscent of 1991's *Dangerous*, especially Darkchild's production on tracks like "Unbreakable," which features a special appearance by the Notorious B.I.G. However, Jackson has updated his songwriting: "Whatever Happens" paints a surprisingly convincing portrait of a stressful marriage, while "200 Watts" will have even the most diehard MJ fans scratching their heads in confusion. (Listen to the song carefully and you'll hear what I mean.)

Years of embarrassing scandals and eccentric behaviour have caused most Michael Jackson fans to retreat into the closet, emerging shamefacedly only when the King of Pop has a new album, TV special or concert event on the horizon. *Invincible* may not be a perfect showcase for the greatest entertainer in show business today—if Michael Jackson does indeed intend this to be his last album, he could have worked harder to leave a more suitable final impression. Mock me if you will, but given the tremendous writing and superb delivery on *Invincible*, it's in no way a disappointment. ★★☆☆ —SEAN AUSTIN-JOYNER

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VARIOUS ARTISTS

ROCKIN' TONIGHT: THE LEGACY OF SUN RECORDS (SIRE)

sure is nice to see artists like Paul McCartney, Van Morrison, Tom Petty, Amy Poehler and Eric Clapton paying tribute to the music of Sun Records, a label that put out the Elvis Presley, Carl Perkins, Jerry Lee Lewis, Johnny Cash, Roy Orbison and Charlie Rich records that essentially laid the groundwork in the '50s for the music these modern artists would themselves make in the '60s, '70s and '80s. The music on *Good Rockin' Tonight* is, for the most part, respectful of the originals but not slavishly so—the artists sound like they were having fun playing it. (One big exception is Bryan Ferry's version of "Don't Be Cruel," which emulates the Elvis recording so closely as to be completely unnecessary.)

This is far from an urgent record—when Jeff Beck and Chrissie Hynde do "Mystery Train," for instance, it sounds like a pair of well-known stars saluting a classic and only faintly suggests the strange, mournful, driving tone of the original—but it's a sincere, occasionally haunting one, especially when Bob Dylan's "Red Dillac and a Black Moustache" and Chris Isaak's "It Wouldn't Be the Same Without You" are playing. But dear God, what are Matchbox Twenty, Live and (chokel!) Kid Rock doing on this thing? Kid Rock's version of Stick Figure's "Drinkin' Wine Spo-Dee-O-Dee" is an absolute abomination—disappointingly, he doesn't even state the song's original lyrics, in which the "spo-dee-o-dee"s are replaced by much more direct "motherfucker"s. ★★☆☆ —PAUL MATWYCHUK

NEW WET KOJAK No. 4 (EP) (NORTHERNBLUES)

post-rock "other" project for Girls Inst Boys leaders Scott McCloud and Johnny Temple, New Wet Kojak turns with a five-song set that once mixes McCloud's droning voice, sped-up sax and understated guitar.

But what makes this New Wet Kojak stick out? The ad-libs, the boards and electronics; the sneakily you melody of "Living 2 Low" is accompanied by haunting sax, while the up-front electronics in "upbeat" (and for New Wet Kojak, "upbeat" is a very loose term) "Do the Math" comes across as a dry-witted homage to old-school New Order.

A Godard film for people who hate Godard

Band of Outsiders is actually one of Godard's most accessible films

BY JOSEF BRAUN

"A pile of money. An English class. A house by the river. A young, romantic girl." With these key narrative elements in place, read aloud to us as though they were ingredients on the back of a cereal box by the disembodied voice of the film's writer/director/narrator, so begins Jean-Luc Godard's 1964 charmer *Band of Outsiders* (*Bande à part*). A fast and loose adaptation of Delores Hitchens's pulp crime novel *Fool's Gold*, *Band of Outsiders* is one of the silliest and most off-the-cuff of Godard's early films, simultaneously a product of and a comment on the wackier style of '60s movies that grew out of the French New Wave that Godard himself had helped launch with *Breathless* four years and six films earlier. Comparatively devoid of the complex sociopolitical commentary that increasingly characterized most of Godard's previous films and practically all of his subsequent ones, *Band of Outsiders* would almost resemble a straightforward thriller were it not

for Godard's rampant cinematic references and, best of all, his frequent detours into postmodern whimsy.

Anna Karina, Godard's first wife and star of several of his early films, plays the Innocent Odile, an excitable girl living in the suburban outskirts of Paris who gets mixed up in the halfwit schemes of a couple of self-conscious would-be thugs (Sami Frey and Claude Brasseur) she meets in her English class. (Godard himself described the clownish pair as "the little suburban cousins of Belmondo in *Breathless*.") The boys are both

infatuated with the beautiful Odile and plan a robbery of Odile's aunt that plays out more like barely covert adolescent foreplay than the calculated workings of two budding thieves.

Tensions rise, mistakes are made and the robbery gets disastrously bungled. (The escalating drama is seriously tempered, however, by the hilarious sight of the boys looking like a pair of H.G. Wells's invisible men with Odile's stockings over their heads and their hats on top.) In the interim, the threesome beats a record set by an American tourist for the fastest visit to the Louvre, drives around in circles in preparation for the Indy 500, makes amusing literary allusions that trail off enigmatically and engages in some playful sexual negotiations (like the game of musical chairs the boys

play in a diner so as to sit next to Odile). Yet the highlight, for me, would have to be the impromptu dance sequence the three enact in a club halfway through the film, a scene interrupted by Godard's narrator who occasionally stops the music to explain to us what each of them is thinking about.

Cinema is his middle name

Although this list of hijinks might make it seem as though Godard's legendarily militant intellectual side took a few months off when he made *Band of Outsiders*, in fact Godard (who humourously credits himself as "Jean-Luc Cinema Godard") was amalgamating many of the concepts he had developed in his previous films. (The fact that the plot actually hangs together for a change feels more like a pleasant accident than a deliberate attempt to please a more mainstream audience.) Godard had toyed with Hollywood genres before, such as in the "neorealist musical" of *A Woman Is a Woman* or the dime-store noir of *Breathless* with its cartoon violence and macho posturing. In *Band of Outsiders*, these genres are manipulated once again into a quintessential Godardian homage/dissection/critique, which means that, ideally, we get to laugh with recognition and do some serious pondering at the same time. Godard even makes some insidious references to European filmmakers such as Jean Cocteau and New

Wave comrade François Truffaut—there's a direct nod at one point to *Jules and Jim*. *Band of Outsiders* also sees Godard starting to experiment with the kind of layering of information (the references, the narration, the sudden direct address to camera) that would soon become his signature, but which in 1964 he was not yet fully committed to.

Neither an abandoned romp nor one of his self-described "critical essays," *Band of Outsiders* isn't necessarily one of Godard's most "important" films, but it is a fascinating stepping stone that sheds some light on his other work. It's also the rare Godard that even people who can't get into his more complicated shtick will enjoy. Think of it this way: 100 years from now, *Band of Outsiders* will be one of the only Godard films people will be able to watch



Anna Karina plays it coy in *Band of Outsiders*

without Coles Notes. ♡

Band of Outsiders

Directed by Jean-Luc Godard •
Starring Anna Karina, Claude Brasseur
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Might as well go for Soderbergh

Ocean's Eleven is passable fun—and that's not good enough

BY JOSEF BRAUN

After last year's impressive double-shot of *Erin Brockovich* and *Traffic*, a new film from director Steven Soderbergh should be something of a major event in mainstream American cinema. Yet in terms of artistic pizzazz, spectacle, narrative content or even just big-budget movie fun, Soderbergh's new film, a remake of Lewis Milestone's likable 1960 Rat Pack flick *Ocean's Eleven*, is anything but. A lark about charming ex-con Daniel Ocean (George Clooney), who gathers together a squad of colourful hipster criminals to pull off a seemingly impossible simultaneous robbery of three Las Vegas casinos, the film is perfectly passable entertainment that boogies along at a solid pace and has a few clever lines. But when all is said and done, it's strikingly uninspired considering the level of talent involved.

What went wrong? Well, if you think about it, nothing really. The original *Ocean's Eleven* wasn't exactly a landmark in the first place, and what Soderbergh's purpose was in revisiting the story is impossible to figure out

from the finished product. The cheesiness of the Vegas setting has certainly been intensified to suit the current era and the advancements in security technology are exploited to build some diverting set-pieces, but these elements hardly turn the material into something extraordinary. And creating new characters (supposedly based on the strengths of the new version's crop of A-list actors (Milestone's version advertised the Rat Pack's lounge shows) seems only half-thought-out.

Elliott Gould's character, introduced as an incredibly over-the-top tacky millionaire, is effectively shelved

immediately after his first scene; while one of the film's most appealing actors, Don Cheadle, gets stuck with a gamy cockney accent that's as superfluous as it is poorly executed. Finally, what merits *Ocean's Eleven* does possess are obscured by the truly dreadful, painfully underdeveloped love story between Ocean and his ex-wife (Julia Roberts in one of the most boring roles of her largely boring career).

Uneven Steven

Yet I think *Ocean's Eleven* isn't really as unusual an entry in Soderbergh's oeuvre as it might seem; considering the power of his stylish debut, 1989's *sex, lies and videotape*, Soderbergh has spent much of his career as, with all due respect, a bit of an underachiever. Since his mainstream comeback with



George Clooney leads a PowerPoint heist seminar in *Ocean's Eleven*.

Out of Sight, he's continually played it pretty safe, as though still frightened by the underwhelming critical reception that greeted his sophomore efforts of the early '90s. He's begun a habit of taking so-so material, like the standard revenge plot of Lem Dobbs's *The Limey*, and turning it into supremely well-crafted entertainment. *Brockovich* was directed with more sophistication than its script demanded, while *Traffic* owed its success to Soderbergh's masterful organization, not Stephen Gaghan's writing. (Oddly, *Traffic* took more swipes at Mexico's management of the drug problem than the U.S.'s, even though the U.S. is arguably responsible for Mexico's entrenchment in the drug trade to begin with.)

This shouldn't be taken as a cut to Soderbergh's talents but a criticism of his overly modest ambition. The

guy's one of the best popular film makers around, but if he only settles for trying to turn the humdrum into the snazzy, he's bound to stumble badly. That said, Soderbergh is currently preparing to direct a remake of Andrei Tarkovsky's *Solaris*, which is to my way of thinking, probably the most intelligent and artful science fiction film ever made. Tarkovsky's *Solaris*, while beautiful and profound is a less than easy sell to the masses with its ultra-slow tempo and soul-searching themes; but with Soderbergh's considerable talent for pacing and eye for kitsch, this project could turn out to be his best film yet. ☐

Ocean's Eleven

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Following succeeds on video

The first film by *Memento* director shouldn't be forgotten either

BY JOSEF BRAUN

British filmmaker Christopher Nolan's first American feature *Memento* was one of the most ingenious and mind-boggling movies of 2001, a nasty, economical revenge thriller that incorporat-

ed the fractured consciousness of its haggard protagonist (Guy Pearce as a man suffering from an extreme case of short-term memory loss) into the very structure of its narrative, with virtuosic results. (The story was not only told in fragments about as long as the protagonist's memory could contain at any one time, but it also moved backwards in time while still arriving at a solid payoff in the final scene.) But as strikingly original as *Memento* is, the seeds of its style, its misanthropic tone and its clever, Borgesian structure can be found in Nolan's 1999 feature debut, the British-produced *Following*, an exciting little gem in its own right that, thanks to the success of *Memento*, is now finally available in Canada on home video.

Shot on a shoestring in London's

Soho district, the black-and-white, 16mm film, which Nolan wrote, directed, photographed and co-edited, is, at a mere 71 minutes, lean, mean and not the least bit concerned with its financial limitations. Despite all that, it's slickly put-together and sharp as a tack. Like *Memento*, *Following* depends on your willingness to buy into a few key narrative conceits, mostly concerning its characters' rather peculiar habits. Nolan's protagon-

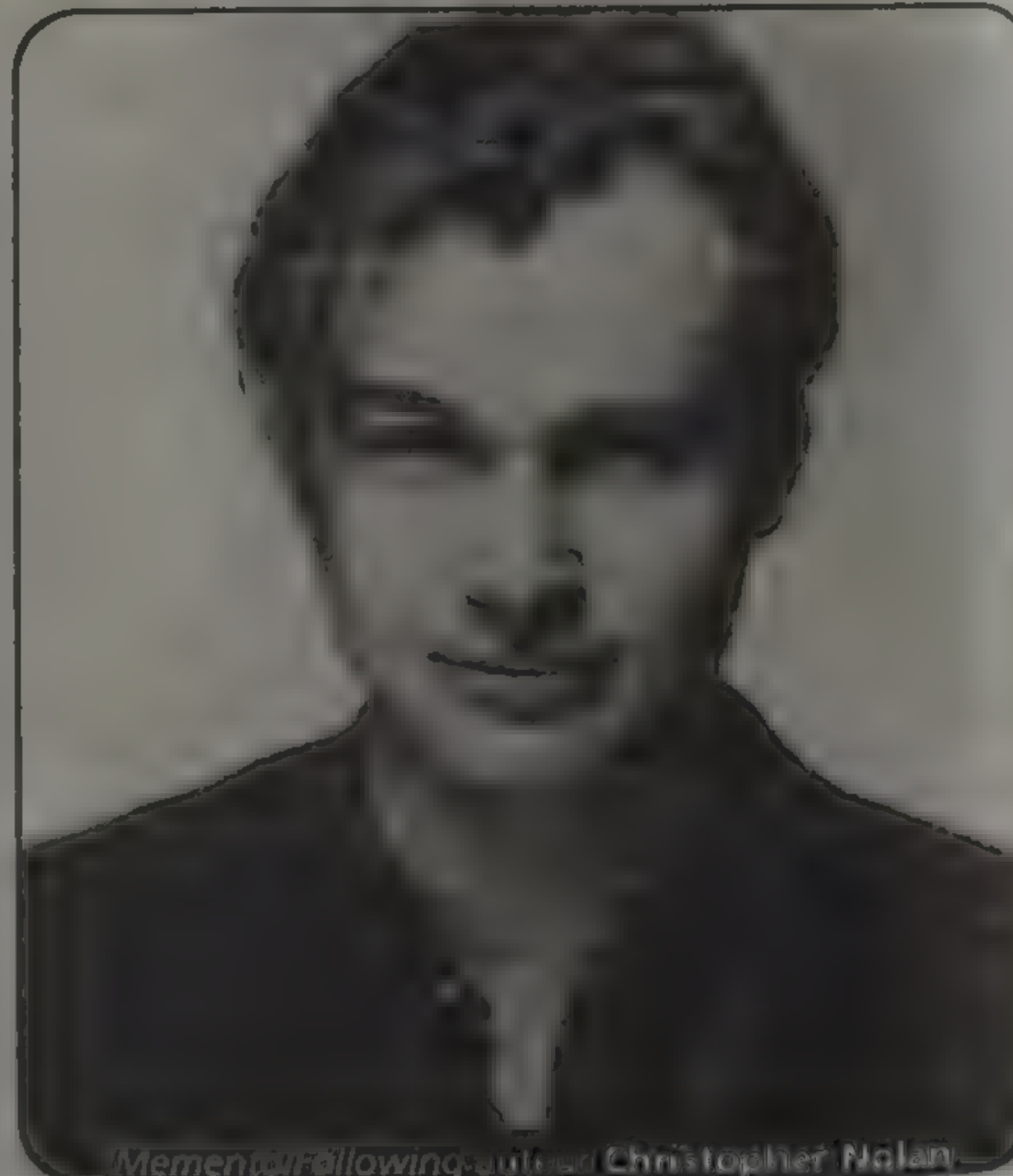
ist, Bill (Jeremy Theobald, looking like a beaten mutt), is an unemployed would-be writer who one day finds himself "shadowing" strangers around from cafés to shops to their homes, ostensibly to fuel his creative work (although we never see him actually writing anything). Bill's habit seems harmless enough at first (that is, if you can call voyeurism "harmless"), but the trouble, Bill says, begins when his subjects are no longer random and the mysteries of their identities become too intriguing for him not to try and solve them.

Cobb and robbers

Bill is eventually confronted by one of his subjects, the handsome, upper-class Cobb (Alex Haw), who burgles modest apartments solely for the thrill of invisibly interfering with people's lives and impresses Bill with his claims that he can read people's

identities simply by examining their private possessions. Bill starts joining Cobb on his clandestine missions and soon tries to push the boundaries of both men's vocations, targeting a sexy blonde (Lucy Russell) whom Bill unexpectedly develops an intimate affection for. Borrowing this last bit just slightly from Pal Sletaune's *Junk Mail*, Nolan develops a complex web of deceit between all three characters that, for all its labyrinthine twists and turns, still holds up as one hell of a well-crafted noir mystery.

As with *Memento*, *Following*'s narrative is not delivered in a strictly linear fashion—the key plot points are explained in chronological order, but Nolan throws in plenty of scenes or flashes of scenes that have either happened already or will eventually happen, often out of their proper context. As well, *Following* is as paranoid and pessimistic as its successor; aside from the film's pathetic protagonist (who, like Pearce in *Memento*, is also handicapped in some way compared to the people around him), just about every-



Memento and *Following* directed by Christopher Nolan.

one in Nolan's world is some sort of petty grifter, always out for some way to violate or manipulate someone else, preferably a stranger. Nolan makes the kind of morally muddled movies that make you want to take a shower after you watch them; yet as cynical as his worldview may be, I can't wait to see what sort of twisted tale he turns out next. ☐

Following

Directed by Christopher Nolan •
Starring Jeremy Theobald, Alex Haw,
Lucy Russell and John Nolan •
Now on video

She ain't heavy; she's my sister



Catherine Breillat gazes unflinchingly at teen sexuality in *Fat Girl*

By JOSEF BRAUN

In her resolutely unsentimental, icily unerotic depiction of the constructs of female sexuality, French director and provocateur Catherine Breillat explores the periphery of gender and sexuality, and she returns from these journeys with some of the most disturbingly familiar and fiercely intelligent—if resistant to easily explanation—movies around. Breillat recently gained a certain notoriety on this side of the Atlantic with the largely misunderstood *Romance*, one my favourite films to play here last year and one as notorious for its explicit sex scenes as it was utterly unsensationalistic. Several critics dismissed *Romance* as mere pornography, even though the film was clearly designed to have precisely the opposite effect. Like Nagisa Oshima (*In the Realm of the Senses*) or author J.G. Ballard (*Crash*), Breillat cares little for the artificial boundaries that separate "art" from "non-art" (boundaries which reek of bourgeois repression in the first place); instead, she uses scenes of explicit sex with precision and maturity to penetrate otherwise obscured facets of common human experience. Titillation is nowhere on her agenda.

In contrast to the dizzying *Romance*, Breillat's newest film, *Fat Girl* (only its French title, *À ma sœur!*, alludes to the autobiographical nature of the content), is perfectly spare in every way, its narrative as succinct as it is intensely lucid—and its final scene provides a psychic jolt as powerful as anything in Breillat's previous work. But the effect of this shocking conclusion, instead of obliterating the clarity of the preceding action, actually intensifies the potency and meaning of everything that came before it. As soon as *Fat Girl* was over, images from its subtlest, most seemingly inconsequential scenes began flashing through my mind and gained greater resonance on an intuitive level, if not

necessarily an intellectual one.

Fat Girl is about two sisters: Elena (Roxane Mesquida) is 15 but possesses a premature, sultry attractiveness which she unhesitatingly, if not exactly enthusiastically, employs to lure an Italian law student (Libero de Rienzo) to deflower her while on summer vacation; Anaïs (Anaïs Reboux), though only 12 and a compulsively overeating virgin, has a

strikingly more sophisticated notion of sex and men than Elena, and imagines herself one day using

her sexuality to play men against one another. Over time, we understand that the girls have a close

bond: Elena cruelly taunts Anaïs about her chubbiness (perhaps sensing that underneath that childish flab is a woman far more beguiling than she is) and Anaïs irritates Elena with her petulance. Yet the two are spiritually akin and their bond is strengthened by their opposition toward their cold mother (Canada's Arsinée Khanjian).

The loss of Elena's virginity takes up the bulk of *Fat Girl*'s story, though Anaïs is ultimately both the film's real subject as well as its primary point of view. (It seems safe to assume Anaïs, on some level, is standing in for the director.) One of the film's most telling scenes follows Anaïs as she swims in the pool at the family's summer house, pretending that both a wooden support post and a ladder are her lovers. To one, she is the fated, faithful partner; to the other, she explains that if she cheats on him, it will only allow her to love him better, more wholly. This scene exposes the core of Breillat's vision of sexually precocious female adolescence: on one hand, Anaïs plays within the routines of normal, naïve childhood behaviour; on the other, she reveals an innate, calculated understanding of sexual dynamics that's already locked firmly into place.

Yes, we do have bananas

Breillat rushes nothing, working almost entirely with long, unobtrusive takes that intensify the

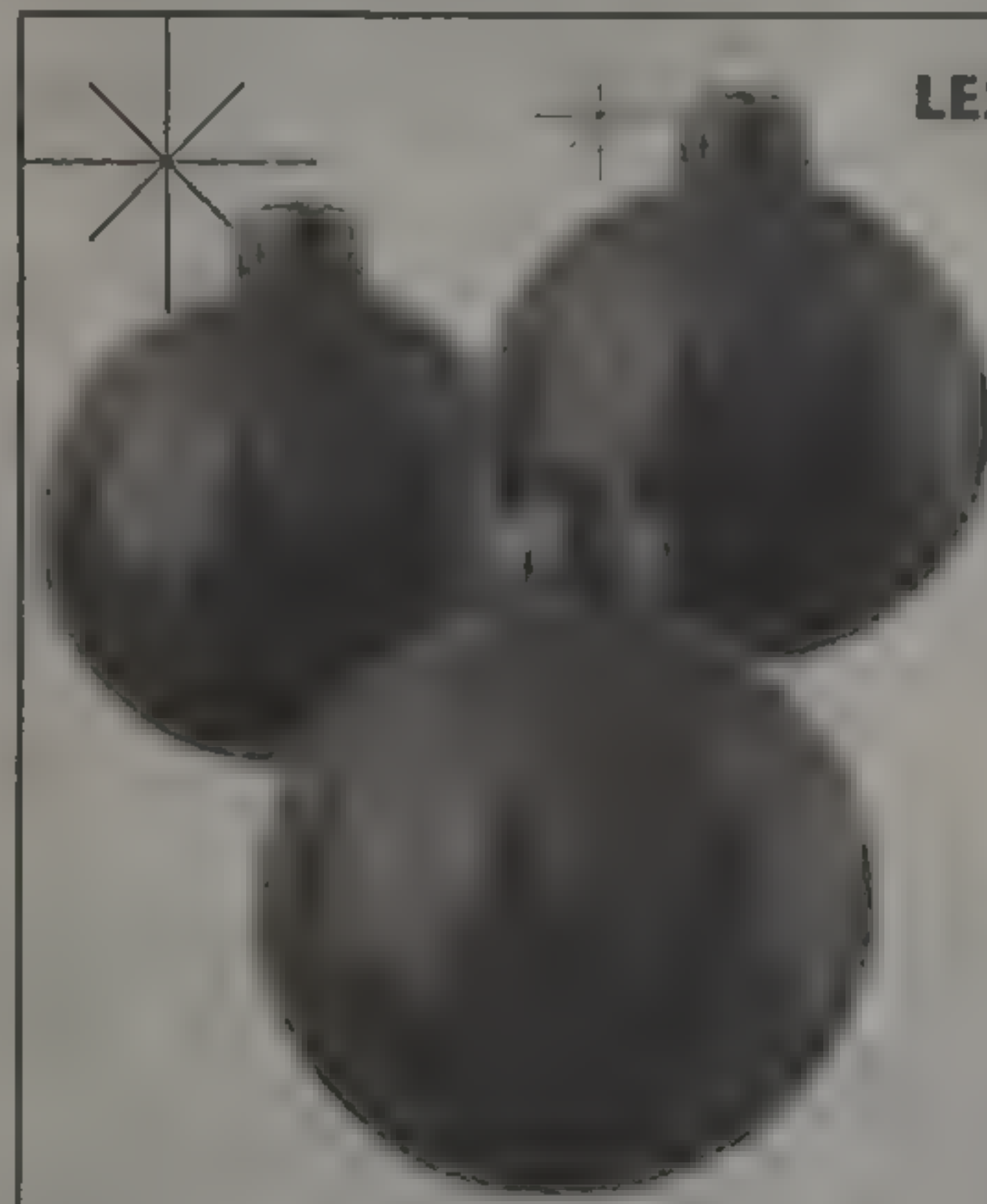
film's feeling of sexual candour. Her camera curves glidingly back and forth while the Italian and Elena maneuver through their initial sexual negotiations, following the same trajectory over and over again as though the camera is a giant brush painting the action into being, while the scene unfolds in its own good time. Her storytelling is equally unpretentious and direct, exemplified by slight but highly significant shifts in character, as when Elena pacifies the Italian one early morning with oral sex, only to use the same tactic later that day with Anaïs, stuffing a huge piece of bread in her mouth to stop her from pouting. (This moment also echoes an earlier scene in which Elena flagrantly makes out with the Italian in a cafe while Anaïs stares at them as she eats a banana split.) Breillat's ability to keenly

observe sexual dynamics is phenomenal if perhaps a little cynical; as the Italian says after his first failed attempt to have vaginal sex with Elena, "What should be natural between two people... becomes sinister." Her young actresses' profoundly honest performances (Reboux in particular has a gaze that's soul-piercing in its intensity) are themselves a testament to the truth of Breillat's vision. Sex may not always be so terrifying or emotionally corrupt in each of our individual lives, but Anaïs's (un)sentimental education bears an uncanny, distressing resonance that's all but absent in most films about adolescence. **B**

Fat Girl

Directed by Catherine Breillat •
Starring Anaïs Reboux, Roxane Mesquida and Arsinée Khanjian •
Opens Fri, Dec 14

foreign
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FILMWEEKLY

NEW THIS WEEK

Band of Outsiders (M) Sami Frey, Anna Karina and Claude Brasseur star in *Breathless* director Jean-Luc Godard's tangent-filled 1964 French New Wave classic about two callow would-be thieves who cook up a haphazard scheme with a young woman to rob the home of her aunt. In French with English subtitles. *Zeidler Hall, The Citadel; Fri-Mon, Dec 14-17 (7 and 9pm)*

Bread and Tulips (P) Licia Maglietta and Bruno Ganz star in Silvio Soldini's comedy about a downtrodden housewife who carves out a freer, more romantic life for herself after she is separated from her family during a rest stop at a gas station. In Italian with English subtitles.

Fat Girl (CO) Anaïs Reboux, Roxane Mesquida and Libero de Rienzo star in *Romance* director Catherine Breillat's provocative sexual drama about an overweight 12-year-old whose jealousy of her more glamorous older sister comes to a head during a family vacation in Italy. In French with English subtitles.

Hand-Processing in Canada (M) A selection of experimental Canadian films by directors such as Sarah Abbott, Carolynne Hew and Rob Butterworth, who process their films by hand as a way of gaining more control over the final image. *Zeidler Hall, The Citadel; Thu, Dec 13 (7pm)*

Kabhi Khushi Kabhie Gham (CO) Shah Rukh Khan, Kajol, Amitabh Bachchan and Jaya Bachchan star in director Karan Johar's Bollywood family drama about a devoted adopted son who leaves his family duties behind when he falls in love. In Hindi.

The Lord of the Rings: The Fellowship of the Ring (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen and Christopher Lee star in *Heavenly Creatures* director Peter Jackson's epic film adaptation of the

first volume in J.R.R. Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring. (*Opens Wednesday*)

Not Another Teen Movie (CO, FP, GR) Jaime Pressly, Mia Kirshner, Lacey Chabert and Randy Quaid star in director Joel Gallen's raunchy spoof of teen movies such as *Never Been Kissed*, *She's All That* and *Bring It On*.

Vanilla Sky (CO, FP, GR) Tom Cruise, Penélope Cruz, Cameron Diaz and Kurt Russell star in *Jerry Maguire* writer/director Cameron Crowe's eerie drama (a remake of Alejandro Amenábar's 1997 Spanish film *Open Your Eyes*) about a shallow playboy whose life becomes a surreal nightmare after he is horribly disfigured in a car crash.

FIRST-RUN MOVIES

Amélie (CO, GA) Audrey Tautou and Mathieu Kassovitz star in *The City of Lost Children* director Jean-Pierre Jeunet's whimsical, wildly imaginative fable about a lonely young Parisian woman who begins secretly performing good deeds for the unhappy people in her neighbourhood. In French with English subtitles.

Behind Enemy Lines (CO, FP) Gene Hackman and Owen Wilson star in director John Moore's flag-waving action thriller about a Navy pilot's desperate efforts to stay alive after his plane is shot down by Serbians during a reconnaissance mission over a Bosnian demilitarized zone.

Black Knight (CO) Martin Lawrence stars in *10 Things I Hate About You* director Gil Junger's fish-out-of-water comedy about an employee at a miniature golf course who is pitted against an evil king when he is magically transported back in time to the Middle Ages.

China: The Panda Adventure (SC) *Dominick and Eugene* director Robert M. Young's IMAX documentary about Ruth

Harkness's work with giant pandas in the remote forests of China.

Domestic Disturbance (CO, FP) John Travolta, Vince Vaughn, Teri Polo and Steve Buscemi star in *Sea of Love* director Harold Becker's by-the-numbers thriller about a divorced father who suspects his 11-year-old son's new stepfather is not what he appears to be.

From Hell (CO) Johnny Depp, Heather Graham, Robbie Coltrane and Ian Holm star in *Menace II Society* directors Allen and Albert Hughes's atmospheric, gruesome screen adaptation of Alan Moore and Eddie Campbell's graphic novel about a troubled police detective who applies his unusual crime-solving skills to the Jack the Ripper murders.

Great North (SC) Martin J. Dignard and William Reeve's IMAX documentary about the harsh beauty of the northern regions of Canada and Sweden, and how those countries' indigenous peoples have adapted to life there.

Harry Potter and the Philosopher's Stone (CO, FP, GR) Daniel Radcliffe, Emma Watson, Rupert Grint, Richard Harris, Alan Rickman and Maggie Smith star in *Mrs. Doubtfire* director Chris Columbus's big-screen adaptation of J.K. Rowling's massively popular children's book about a boy's eventful first year as a student at a magical school for wizards.

Himalaya (P) Thilen Lhondup, Gurgon Kyap and Lhakpa Tsamchoe lead a mostly non-professional cast in director Eric Valli's tale of an aging chief and a headstrong young caravaner who battle for control of a Tibetan tribe during a trek across the Himalayas. In Tibetan with English subtitles.

K-PAX (CO) Kevin Spacey, Jeff Bridges and Alfre Woodard star in *The Wings of the Dove* director Iain Softley's screen version of Gene Brewer's cult novel about a psychiatrist who begins to suspect that a mysterious new patient who claims to be an alien from outer space might be speaking the truth.

Life as a House (CO) Kevin Kline, Hayden Christensen and Kristin Scott Thomas star in *At First Sight* director Irwin Winkler's tearjerker about a dying man who heals his relationship with his alienated son while fulfilling his lifelong dream of building his own house.

The Man Who Wasn't There (CO) Billy Bob Thornton, Frances McDormand and James Gandolfini star in *Barton Fink* creators Joel and Ethan Coen's beautifully photographed film noir about an emotionally remote barber whose attempt to blackmail his wife's lover brings with it a host of unforeseen consequences.

Paramount Pictures is keeping the plot of the new Tom Cruise/Penélope Cruz film *Vanilla Sky* a pretty closely-guarded secret—the trailer would lead you to expect nothing more than a sexy thriller about a man, falsely accused of murder. But as anyone knows who's seen *Open Your Eyes*, the Spanish film it's based on (and which was directed by Alejandro Amenábar, who made quite a splash with his first English-language film, *The Others*), the content is actually much, much stranger. Amenábar's movie has made some suggestions, and Cruise doesn't always do the way he does in all the photos and clips they've released to the media.

Monsters, Inc. (CO, FP, GR) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Docter and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into the world all the creatures who lurk under beds and in closets call home.

Ocean's Eleven (CO, FP) George Clooney, Matt Damon, Brad Pitt, Andy Garcia and Julia Roberts star in *Traffic* director Steven Soderbergh's remake of the 1960 Rat Pack cult film about a gang of hipster criminals with a plan to knock over three Las Vegas casinos on the very same night.

The One (CO) Jet Li, Carla Gugino and Delroy Lindo star in *Final Destination* director James Wong's action/sci-fi picture about a futuristic, parallel-universe-hopping criminal who discovers that he becomes more and more powerful with each alternate version of himself he kills off.

Out Cold (CO, FP) Jason London, Zach Galifianakis, Flex Alexander and Lee Majors star in directors Emmett and Brendan Malloy's teen-oriented slob comedy about a group of party-loving snowboarders who conspire to prevent their favourite mountain from being turned into a yuppie ski resort.

Riding in Cars With Boys (CO) Drew Barrymore, Steve Zahn and Adam Garcia star in *A League of Their Own* director Penny Marshall's serio-comic chick flick about a free-spirited teen mother who struggles to pull herself out of welfare and attend college.

Based on the memoir by Beverly Donofrio

Shallow Hal (CO, FP) Jack Black, Gwyneth Paltrow and Jason Alexander star in *There's Something About Mary* co-directors Peter and Bobby Farrelly's comedy about a superficial man who falls in love with an overweight woman after acquiring the ability to see people's "inner beauty."

Spy Game (CO, GR) Brad Pitt, Robert Redford and Catherine McCormack star in *Top Gun* director Tony Scott's flashback-filled espionage drama about a retired CIA agent who is called out of retirement when his protégé is kidnapped by the Chinese

The Taste of Others (CO) Jean-Pierre Bacri, Anne Alvaro and Agnès Jaoui (who also directed) star in this comedy of manners about a dull, married, hopelessly gauche businessman who finds himself falling passionately in love with the actress he begins taking English lessons from. In French with English subtitles

LEGEND

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GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 433-0728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
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Monsters Inc. (G) 93min	12:15, 3:15, 6:15, 9:00
2 Spy Game (14A) 120min	6:15, 9:00
2 Harry Potter (PG) 150min	12:15, 3:15
4 Not Another Teen Movie (18A) 91min	1:00, 4:00, 7:00, 9:15
5 Vanilla Sky (14A) 138min	1:00, 4:00, 7:00, 9:15

FAMOUS PLAYERS

SHOWTIMES EFFECTIVE: FRI, DEC. 14-THU, DEC. 20

PARAMOUNT THEATRE 10233 Jasper Ave. 428-1301

VANILLA SKY (14A) No passes. Coarse language, sexual content. 1:30 4:15 7:00 9:45

WESTMOUNT THEATRE 111 Ave. Grant Rd. 433-0728

HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) Frightening scenes. Fri Sat Sun 12:15 3:30 6:45 9:45 Mon 6:45 9:45 Tue 3:30 6:45 9:45 Wed Thu 6:15 3:30 6:45 9:45 Late show Tue 6:00

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (14A) Violent scenes. No passes Wed Thu 12:30 4:30 8:30

MONSTERS, INC. (G) Fri Sat Sun Tue 12:30 2:30 4:30 7:10 9:30 Mon 11:00 7:10 9:30

OCEAN'S ELEVEN (PG) No passes. Coarse language. Wed Thu 1:00 4:15 7:20 10:00 Fri Sat Sun Tue 1:00 4:15 7:20 10:00 Mon 7:20 10:00

VANILLA SKY (14A) No passes. Coarse language, sexual content. Fri Sat Sun Tue Wed Thu 1:00 4:00 7:00 9:50 Mon 7:00 9:50

GATEWAY 8 729 Ave. Calgary Trail 444-1111

DOMESTIC DISTURBANCE (14A) Fri Sat Sun Tue 1:10 3:50 6:50 9:20 Mon Wed Thu 6:50 9:20

HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) Frightening scenes. Fri Sat Sun 12:15 12:45 1:30 3:30 4:15 4:45 6:45 8:00 8:45 9:45 Mon Wed Thu 6:45 8:00 8:45 9:45 Tue 12:45 1:30 3:30 4:15 4:45 6:45 8:00 8:45 9:45 Late show Tue 1:00

MONSTERS, INC. (G) Fri Sat Sun Tue 12:30 1:20 2:30 4:00 4:30 7:10 7:30 9:10 9:30 Mon Wed Thu 7:10 7:30 9:10 9:30

VANILLA SKY (14A) No passes. Coarse language, sexual content. Fri Sat Sun Tue 1:00 1:40 3:45 4:40 7:00 7:20 9:40 10:00 Mon Wed Thu 7:00 7:20 9:40 10:00

SILVERCITY THEATRE

BEHIND ENEMY LINES (14A) THX 1:50 4:50 8:15 11:10

CHINA: THE PANDA ADVENTURE (G) IMAX 2D 12:15 2:25 4:35

GREAT NORTH (G) 1:25 3:35 5:40

HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) Frightening scenes. THX Fri Sat Sun Tue Wed Thu 12:10 1:10 3:30 4:40 6:50 8:20 10:15 Sat 12:10 1:10 3:30 4:40 8:20 10:15 Mon 12:10 1:10 3:30 4:00 6:50 8:20 10:15

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (14A) Violent scenes. No passes THX Wed Thu 12:00 12:30 4:00 4:30 8:00 8:30 THX Tue 10:00 Late show Tue 11:55

MONSTERS, INC. (G) THX Fri Sat Sun Mon Tue 12:15 1:20 2:40 4:15 5:10 7:45 10:10 Wed Thu 12:15 2:40 5:10 7:45 10:10

NOT ANOTHER TEEN MOVIE (18A) Crude sexual content throughout. THX Fri Sat Sun Mon Wed Thu 12:40 1:40 3:00 4:45 5:20 7:20 7:50 9:50 10:40 Tue 12:40 1:40 3:00 4:45 5:20 7:20 7:50 9:50

OCEAN'S ELEVEN (PG) No passes. Coarse language. Fri Sat Sun Mon Wed Thu 7:30 10:30 Tue 7:30 THX Fri Sat Sun Mon Wed Thu 1:30 2:00 4:10 5:00 7:10 8:10 10:00 11:00 Tue 1:30 2:00 4:10 5:00 7:10 8:10 10:30 11:00

OUT COLD (14A) Crude content. THX Fri Sat Sun Mon Tue 6:45 9:30

SHALLOW HAL (14A) THX Fri Sat Sun Mon Tue 12:50 3:40 6:40 9:40

VANILLA SKY (14A) No passes. Coarse language, sexual content. THX 12:45 1:15 3:50 4:20 7:00 7:40 10:20 10:50

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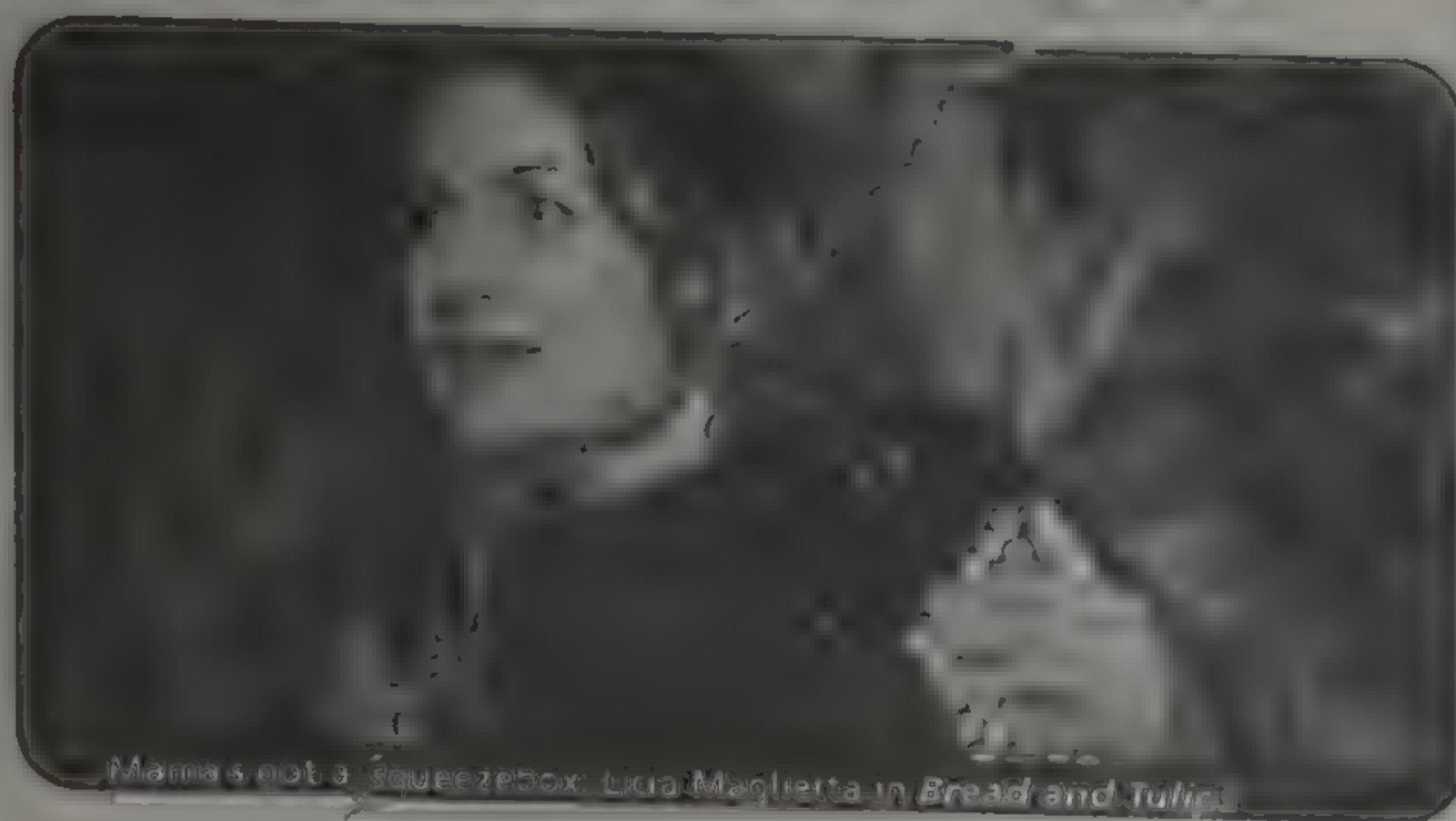
The accidental traveller

An Italian tourist discovers her true nature in *Bread and Tulips*

By JOSEF BRAUN

In his romantic comedy *Bread and Tulips* (the English title lacks the alliteration of the Italian *Pane e Tulipani*), Italian director/co-writer Silvio Soldini draws a bold line between the sensibility of the tourist and that of the traveller: one accepts the standard package that is given to them while the other settles for nothing less than a journey of their own design. Bored, middle-aged suburban housewife Rosalba (the lovely Licia Maglietta) crosses this line accidentally at first, when she is abandoned at a highway truck stop while her family is carried away in an unfathomably ugly tour bus that's running behind schedule. Instead of waiting for the bus to return, Rosalba tries to hitch a ride home and, on a whim, takes a detour to Venice, a magical city she has never been to but one she soon realizes she is incapable of leaving.

Soldini embraces modern-day tackiness with a verve just short of Pedro Almodóvar (although Soldini's ability to transform tackiness into something aesthetically exciting doesn't even compare to Almodóvar's); Rosalba's clothes are ugly, her family home is ugly and her taste in souvenirs is almost unforgivable. In Soldini's world, one must look to the past for beauty and enlightenment; *Bread and Tulips* begins with a tour guide telling us about the Italians' roots in Greco-Roman culture and ends with Rosalba settling in the country's most nostalgic city after being visited by ghosts of dead relatives and rediscovering the loves of her youth: horticulture and accordion playing.



Going, going, Ganz

Unsurprisingly, Rosalba also rediscovers romantic love. While her hot-headed husband waits desperately for his helpmate's return (he asks his mistress to iron his shirts but she refuses), Rosalba reluctantly finds herself smitten with the restaurateur who rents out her Venetian accommodations, a suicidal Icelandic fellow named Fernando (played by the always welcome Bruno Ganz). So without much delay, *Bread and Tulips* adopts all the predictable plot mechanisms of old-school romantic comedy, many of which are only half-thought-through but which are occasionally rescued by the considerable charisma of Maglietta and Ganz, who deliver honest performances despite their underimagined character trajectories.

Soldini and Doriana Leoneff's script is amiable but contains too many loose ends—not the least of which is Fernando's shelved depression—to make it very emotionally satisfying. Soldini and Leoneff try to divert our attention with comic subplots such as the (highly improbable) sudden love between Rosalba's holistic massage therapist neighbour and the dumpy plumber-turned-detective hired by Rosalba's husband; but the humour is too reliant

on ethnic clichés (the weepy Italian grandma, the psychotically temperamental husband)

Sprout of the ordinary

Somewhat more successful is the intermittent use of slightly surreal dream sequences that flesh out Rosalba's interior journey. These moments work because they don't merely spell out what we've already been shown or told—I haven't a clue what the sequence where Rosalba is visited by an old aunt who picks Brussels sprouts off of her balcony and cooks them with a hair dryer is all about, but it's awfully cute. Soldini shoots the dreams matter-of-factly without much in the way of commentary or camera tricks, so that they blend seamlessly into the flow of the narrative.

Yet finally, it's the abundance of narrative flow that keeps *Bread and Tulips* from being much fun. This movie is too damn long for what it has to offer and what it's capable of resolving. It's all well and good that Rosalba unlocks her true passions and changes her life, but I think she could have done it in two-thirds the time.

Bread and Tulips

Directed by Silvio Soldini • Starring Licia Maglietta, Bruno Ganz, Giuseppe Battiston and Marina Massironi • Opens Fri, Dec 14

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DON'T SAY A WORD (14A) Violent scenes Sat Sun 11:25 Daily 1:30 4:30 7:05 9:40 Midnight Fri Sat only 12:05	JURASSIC PARK 3 (PG) Sat Sun 12:00 Daily 2:35 5:05
SERENDIPITY (PG) Sat Sun 11:30 Daily 2:00 4:40 7:10 9:55 Midnight Fri Sat only 11:40	ZOOGLANDER (14A) Sat Sun 12:05 Daily 2:10 4:45 7:20 9:50 30 M drive Fri Sat only 11:45
13 GHOSTS (18A) No passes Daily 2:15 4:05 7:40 10:10 Fri Sat only 12:15	JOY RIDE (14A) Coarse language Sat Sun 11:45 Daily 2:05 4:45 7:30 9:55 Midnight Fri Sat only 12:00
HARDBALL (PG) Coarse Daily 1:30 4:10 7:25 9:50 Midnight	BANDITS (PG) Sat Sun 11:10 Daily 1:45 4:35 7:15 10:00 Midnight Fri Sat only 12:25
THE LAST CASTLE (14A) Sat Sun 11:30 Daily 1:35 4:15 6:55 9:45 Midnight Fri Sat only 12:20	RAT RACE (PG) Coarse language Sat Sun 11:40 Daily 2:10 4:45 7:25 10:05 Midnight Fri Sat only 12:30
TRAINING DAY (18A) Daily 1:40 4:20 7:10 9:50	THE PRINCESS DIARIES (G) Sat Sun 11:20 Daily 1:55 4:25 7:00 9:35 Midnight Fri Sat only 12:10
	RUSH HOUR 2 (PG) Daily 7:45 10:15 Midnight

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10200-102 Ave. 421-7020		444-1829	
BEHIND ENEMY LINES 14A DTS Digital No passes Fri-Tue Thu 1:40 4:20 7:10 9:35 Wed 1:40 4:20 9:35	2001: A SPACE TRAVESTY 14A DTS Digital, Fri-Sun 1:40 9:50 Mon-Thu 9:50	BLACK KNIGHT PG Crude content, DTS Digital Fri-Sun 1:00 3:10 5:20 7:30 9:35 Mon-Thu 7:30 9:35	DOMESTIC DISTURBANCE 14A DTS Digital Fri-Sun 1:30 4:40 7:00 9:00 Mon-Thu 7:00 9:00
HARRY POTTER AND THE PHILOSOPHER'S STONE PG Frightening scenes DTS Digital No passes On 2 screens Daily 12:00 1:15 3:15 4:30 6:30 7:50 9:4	FROM HELL 18A Gory violence, disturbing scenes, DTS Digital Fri-Sun 1:10 3:40 6:40 9:20 Mon-Thu 6:40 9:20	K-PAX PG Coarse language, DTS Digital Fri-Sun 4:00 6:30 Mon-Thu 6:30	LIFE AS A HOUSE 14A Mature themes, sexual content DTS Digital Fri-Sun 1:20 4:10 6:50 9:30 Mon-Wed 6:50 9:30 Thu 9:30
LIFE AS A HOUSE 14A Mature themes, sexual content DTS Digital, Daily 12:30 3:40 6:50 9:25	THE ONE 14A Violent scenes DTS Digital Fri-Sun 2:00 4:50 7:40 9:55 Mon-Thu 7:40 9:55	RIDING IN CARS WITH BOYS PG Mature theme DTS Digital Fri-Sun 1:15 9:10 Mon-Thu 9:10	SIDEWALKS OF NEW YORK 14A Crude sexual dialogue, DTS Digital, Fri-Sun 4:20 7:10 Mon-Thu 7:10
OCEAN'S ELEVEN PG Coarse language, DTS Digital No passes On 2 screens Daily 12:15 1:30 3:00 4:10 6:40 7:20 9:15 9:55	THE TASTE OF OTHERS 14A DTS Digital, Fri-Sun 1:50 4:30 7:20 9:40 Mon-Thu 7:20 9:40	Showtimes for Sat, Dec. 14 - Thu Dec. 20.	
SHALLOW HAL 14A DTS Digital Daily 12:45 3:50 7:30 10:15	WESTMALL 6 CINEMAS		
SPY GAME 14A DTS Digital Daily 1:00 4:00 7:00 10:05	PHASE 1, ENTRANCE 44		
SOUTH EDMONTON CINEMA 1525-99 STREET 436-8585	13 GHOSTS (18A) Gory violence throughout, Daily 2:00 4:00 6:45 9:15		
ABCD 14A Daily 1:40 4:10 6:50 9:15	DON'T SAY A WORD (14A) Violent scenes Daily 2:15 4:45 7:15 9:35		
AMÉLIE 14A THX Daily 12:50 3:40 6:40 9:20	IRON MONKEY PG Violent scenes, Subtitled Daily 3:45 9:00		
BEHIND ENEMY LINES 14A No passes THX Daily 12:40 3:00 5:30 8:00 10:30 DTS Digital Daily 1:50 4:30 7:10 9:30	JOY RIDE 14A Daily 5:00 10:10		
BLACK KNIGHT PG Crude content, DTS Digital Fri-Tue Thu 12:45 3:10 5:40 7:50 10:10 Wed 12:45 3:10 10:10	THE LAST CASTLE 14A Daily 1:30 4:15 7:00 9:45		
BLUES PG Coarse language, DTS Digital Daily 1:20 4:15 7:15 10:05	THE PRINCESS DIARIES G Daily 1:15 6:30		
LIFE AS A HOUSE 14A Mature themes, sexual content DTS Digital Daily 2:20 5:10 8:40	RUSH HOUR 2 PG Coarse language Daily 2:30 7:45		
THE MAN WHO WASN'T THERE 14A DTS Digital Daily 2:15 5:00 8:10	TRAINING DAY 18A Daily 1:45 4:30 7:30 10:00		
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SPY GAME 14A DTS Digital Daily 12:30 4:30 7:15 10:00			

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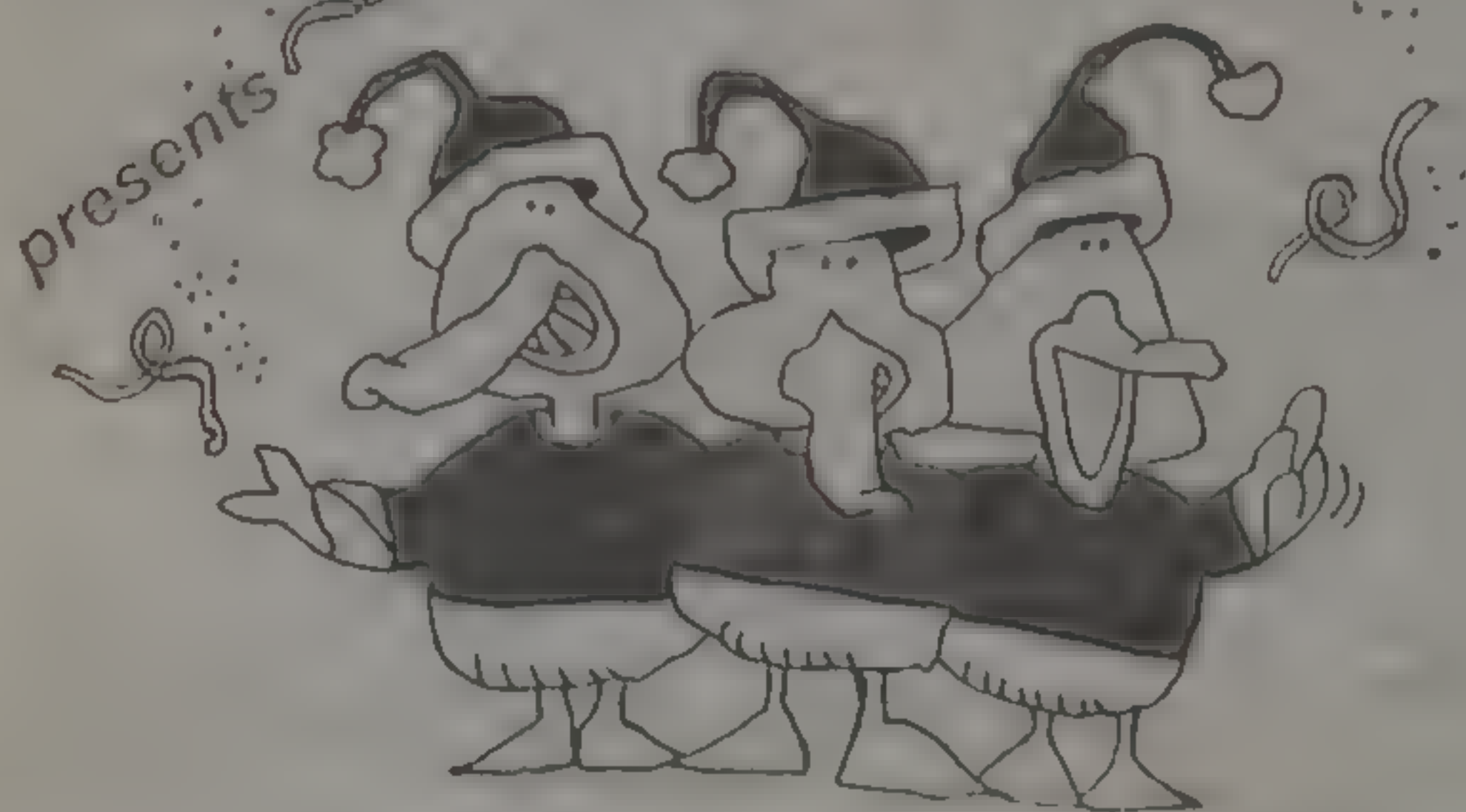
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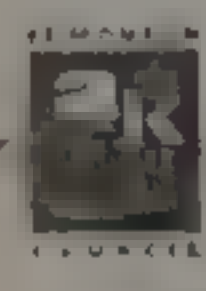
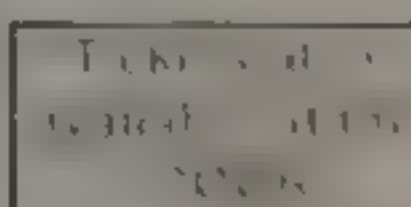
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A RAW deal for children

Little Lit ushers kids
(and cartooning) into
strange new places

BY PAUL MATWYCHUK

Little Lit: *Strange Stories for Strange Kids* is RAW magazine... for kids! A collection of short illustrated children's stories, it was edited by comix gurus Art Spiegelman and Françoise Mouly, who commissioned the pieces from the same pool of cutting-edge artists

from around the world whose work regularly appeared in RAW during its glorious heyday in the '80s—people like Charles Burns (who did the memorable cover, which features a grotesque-looking alien who has become so engrossed in a nearby pile of comic books that he's ignoring the kid only a few feet away from him), Kaz, Kim Deitch and Jacques de Loustal. Spiegelman and Mouly have also recruited respected illustrators like Maurice Sendak, Jules Feiffer and Martin (Where's Waldo?) Handford and writers like David Sedaris and Paul Auster.

Auster's story, "The Day I Disappeared," is a cryptic, vaguely unsettling story about a man who wakes up one day to discover that he no longer casts a reflection in the mirror and that nobody on the street can see him. (He gradually figures out that somehow his soul has become separated from his body—and that not even his body registers his presence nearby.) Very little separates this creepy little vignette from Auster's "adult" writing, and I admired the way Auster refuses to "write down" to the book's youthful audience and trusts that they'll respond on some instinctive level to a story that may be a little more elusive than they're used to.

Then again, my favourite piece in the book is David Sedaris's "Pretty Ugly" (illustrated by Ian Falconer, who also draws the charming, award-

winning *Olivia* books), which plays to the kiddie audience's appetite for spectacular grossouts with absolute shamelessness. It's the story of Anna van Ogre, a high-spirited young ogress who loves shocking her family by making horrible faces. (In one panel, she horrifies her grandmother by turning her face into a cute bunny rabbit.) But when she takes on the appearance of a cute, big-eyed girl with adorable pigtails, her face freezes and there's nothing the doctors can do. ("I'm a monster!" she wails at the dinner table. "Yes, well, we still love you," replies her mother.) Luckily, she remembers her grandmother's advice that "real beauty is on the inside": she sticks her hand down her throat, reaches as far down as it can go and turns herself inside-out. The final panel is an absolutely hilarious drawing of the new, improved Anna with her brains and her muscles on the outside of her body and her eyeballs bugging out of her head. "She was beautiful again!" writes Sedaris triumphantly. "Actually, even more beautiful than before!" I can't imagine a single kid not shrieking with delight at this ending—and to tell the truth, I'd be surprised if any adult readers could keep themselves quiet about it either.

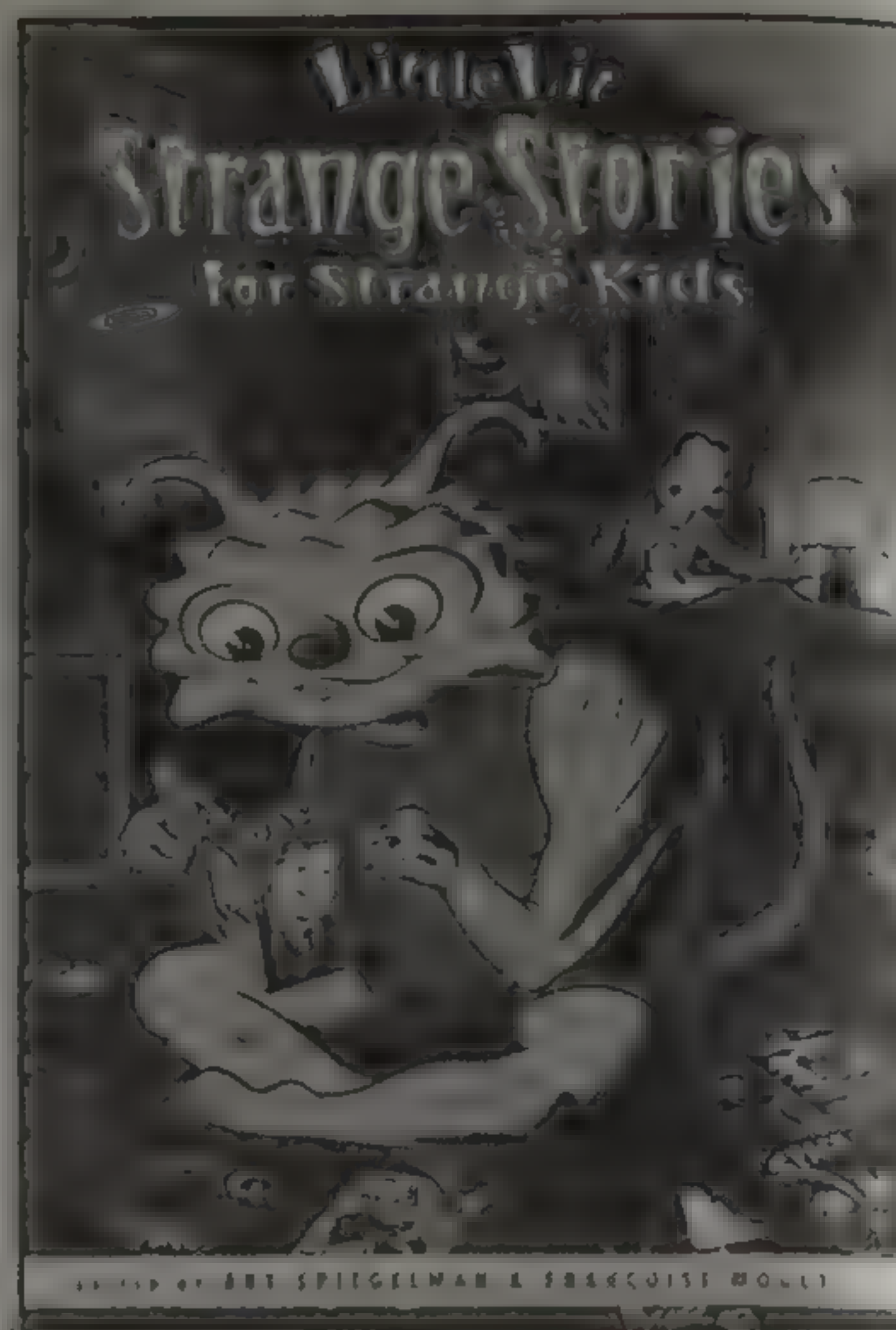
books
reVUE

Ideas stuck in trees, not cats

Many of the illustrations in the collection are even more beautiful than Anna van Ogre. Lewis Trondheim's "A-Maze-ing Adventure" is a story maze that allows you to trace the Snakes and Ladders-like adventures of its hero (a guy so unlucky he's only four panels into the story before he falls into a hole in the ground and meets the Devil) through countless alternative pathways. Kim Deitch's "These Cats Today" features insanely detailed drawings of the mythical lost feline kingdom of Katropolis, "a jolly place with fantastic food, silly

normal little girl (no surprise, seeing as she's a blackbird) that they take the extreme step of trying to chop off her beak. And in *Snow White*, a vain queen is so jealous of her daughter's blossoming beauty that she orders a servant to take her out into the woods and kill her, adding "And bring me her heart as proof!" Both plays end, however, with abrupt (and not terribly convincing) scenes in which the children and their homicidal parents embrace and declare how much they love each other.

Naturally, I can understand why these shows' creators felt compelled to end them that way—although I suspect children could easily handle something a whole lot grimmer, ticket-buying parents prefer to see them exposed to happy endings. It's kind of a shame, though, to see *Snow White* back away so quickly from the darker aspects of its story, especially since Crystal Hanson is so good at conveying the Queen's obsessive, almost majestic vanity and Jeff Unger has writ-



statues and rip-roaring rides!" powered—we can see in a cutaway—by scores of dogs strapped to treadmills beneath the city surface. And Richard McGuire contributes a beguiling puzzle page that, instead of anything so prosaic as *Waldo*, asks kids to stare into the accompanying illustration and find such abstract objects as an "endless noodle," an "unknown bump," a "whispering ear" and a "big idea stuck in a tree."

The book's endpapers even profess to give readers a series of "Strange Cartoon Lessons," which include instructions on the proper deployment of cartoon sweat, the many cartoon characters you can make with just three circles piled on top of one another (e.g., cat, snowman, pile of eyeballs) and how placing a curved rectangle divided into four boxes on any object makes it look shiny—even a pile of dirt. I bet any kid who gets their hands on *Little Lit* will make it their new ambition to become a strange cartoonist themselves. Or, failing that, at least a strange kid. ☺

Little Lit: Strange Stories for Strange Kids
Edited by Art Spiegelman and
Françoise Mouly • HarperCollins • 64
pp. • \$29.95

ten her a couple of memorable tunes in which she laments how quickly time seems to be slipping through her increasingly wrinkled hands.

The rest of Unger's score is equally fine; while it follows the AOTA formula (a lonely, yearning ballad for the heroine, a silly patter song for the comic sidekick, a messagey singalong at the end), the melodies are sophisticated and the lyrics satisfying enough to nevertheless sound pretty fresh. Garner Butler's script races through the plot extremely quickly and more than once, I would have liked him to linger on certain moments a little longer or develop the relationships a little more fully—at less than 50 minutes (including songs), the story is too fast-paced to contain much emotional resonance. (I also thought the character of Jerome, a forest gnome who takes care of the abandoned *Snow White* and whose every line of dialogue contains at least one atrocious "gnome" pun, quickly wore out his welcome. As the guy who creates most of *Vue's* head-



BY PAUL MATWYCHUK

Snow on the uptake

Snow White • Varscona Theatre • To Dec 22 • reVUE There are two children's plays running within a couple of blocks of each other in Old Strathcona—Fringe Theatre Adventures' *The Blackbird Puppet Project* and the Alberta Opera Touring Association's *Snow White*—and both of them paint a surprisingly bleak picture of family relations. In *Puppet Project*, two human parents are so fed up with their adopted daughter's failure to behave like a

Imanihan for all seasons

Tanya Sehn creates infinity within each of her canvases

by MAUREEN FENNIAC

The culmination of three years of work, Tanya Sehn's *Imanihan* (her final visual presentation for her M.F.A. degree in drawing) is one of the most impressive shows to have opened this year; it's the kind of visual experience where the longer you gaze at the work, the more places it takes you. Sehn has found a kind of ground zero in her art, breaking down images and building them up in a way that creates multiple, simultaneous levels of meaning.

Sehn's neo-abstract expressionist pieces have a grand sweep more commonly associated with painting. She presents us photos, drawings, photos of drawings and drawings of various sizes and executed in various media, all of which share a similar structural and conceptual logic. Perhaps the most impressive pieces are Sehn's drawings, which look like paintings until you examine them more closely. The illusion is very ductive; you can't help but be enchanted by the virtuosity at play in these pieces.

However, this show isn't merely about showcasing "old-world-craftsmanship." Instead, Sehn's work has a kind of graphic motion effect that requires the viewer to employ a radically different way of seeing just to process these images that are at once incredibly detailed and complex, and yet very simple. It's as though your very process of perception is being slowed down, and the closer you get to these images, the more they seem to open up and reveal deeper levels



of information.

One of the virtues of *Imanihan* is that while it invites all kinds of metaphorical interpretations, the materiality of the work resists poetic or conceptual abstractions. With its combination of techniques such as photography, painting and drawing, this exhibition arrives at a time when much contemporary art stresses language, social engagement and various other conceptual concerns. While it's clear Sehn has her own theoretical preoccupations (particularly the nature of representation), what makes this show so

powerful is the way in which Sehn uses her technical skills to make these concerns perceptible.

The show's title is an Assiniboine word connoting intuitive or spiritual understanding. And indeed, the best part of Sehn's art isn't how it's made; it's the way the viewer intuitively follows Sehn inside her images, stretching what looks like a moment into something deeper, wider and more complex than you ever thought or expected it to be. ☺

Imanihan

By Tanya Sehn • FAB Gallery •
To Dec 23

I realize it's pretty hypocritical of me to complain about the overuse of props, but there you have it: as Jerome K. Jerome would say, I found his gags to be more than phe-gnome-enal.) Still, it's a sweet-natured show that attracts its young audiences enough to let them hear high-quality music performed by a team of high-quality voices. If any of their life parents want to be cruel, they'll let their children away from it.

Another brick in the Walderdale

I wasn't able to get to either of the first shows of Walderdale Theatre's 2001 season, so I was eager to make it up to the company—now in their 43rd season, making them western Canada's longest-running community theatre—by attending their media and sponsor event on Monday night. The Walderdale is entirely by volunteers ("It's theatre at the heart," said the company's president, Robert Loucks. "Nobody gets out of here with a cheque in their pocket; we're all involved simply for the love of it"), a fact that made the soirée feel less like a schmoozefest and more

like a casual get-together of an affectionate (if eccentrically costumed) family.

The evening included a rundown of the Walderdale's current season (their next production is an ambitious version of Heinrich von Kleist's *Amphitryon*, which opens on January 23—and where else but the Walderdale would you see someone actually mounting *Amphitryon*?), a testimonial from Walderdale stalwart Brian Copping and an informative précis of the company's history by Frank Glenfield, but the item of most interest to local playwrights was artistic director Robin Whittaker's announcement of a few changes to the Walderdale's annual Evening of One-Acts.

On the one hand, the theatre will be returning to their old practice of performing published plays by established writers during the event; but on the other, they will also be stepping up the dramaturgical development of new work by local, emerging playwrights. (Dramaturge Sam Varteniuk will spend several months developing the script with the playwright, a much longer, more personal process than the Walderdale previously offered.) Script submissions must be received

by February 3; for further information, you can e-mail Robin Whittaker at robinwhittaker99@hotmail.com or call him at 988-5342.

Ham radio?

While not, strictly speaking, a theatre event, enough local theatre celebrities are taking part in the December 20 broadcast of the CJSR radio program *Gaywire* to merit a mention in this column. As she does every year, *Gaywire* host Kristy Harcourt has assembled a special program of Christmas songs and stories; this year's edition features such year-round stage faves as Damn Hagen, Andy Northrup, Jana O'Connor, Bryce Kulak and Andrea House, whose song "Bring on the Cold" gave the broadcast its title. Rounding out the special two-hour broadcast (from 5 to 7 p.m.) will be readings describing how Edmontonians spending the holidays in jails, shelters and similar institutions have been able to create a little Christmas magic of their own. Strew some tinsel atop your radio and listen in. It'll make the experience that much more festive, and it may even help with reception. ☺

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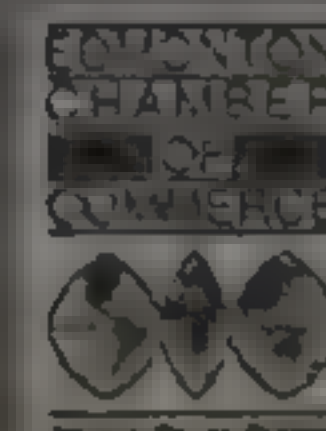
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JEFF ALLEN ART GALLERY Strathcona Place Centre, 10831 University Ave., 433-5807. Open Mon-Fri 9am-4pm. **CHRISTMAS SHOW:** Featuring a group exhibition of various art works from last year's gallery exhibitors. Until Jan. 25.

JOHNSON GALLERY 7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Works by Joe Haire, Mary Pemberton, Elizabeth and Meta Ranger. Until Dec. 22.

JOHNSON GALLERY 11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Prints by TOTI, Wendy Risdale, Myles MacDonald. Pottery by Linda Nelson and Noburo Kubo. Until Dec. 22.

KOOLHAUS ARTSPACE 10820-82 Ave., 434-6100. Open Mon-Wed, Sat 10am-5pm; Thu-Fri 10am-9pm; Sun 12-5. •Exhibition of prints by SNAP artists (Society of Northern Alberta Print Artists). Until Dec. 15. •**EMBELLISH:** Original jewellery by Nicole Baxter, Christine O'Grady and Dorene Morin. Until Dec. 21.

LATITUDE 53 10137-104 St., 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. Closed Dec. 22-Jan. 8. •**CIRCUS OF TEARS:** Paintings by Peter Hobbs and video installation by Chantal Rousseau. Exploring notions of sexuality, performance, pornography and identity as well as visual art as spectacle. Until Jan. 19. Closing reception FRI, Jan. 18. Artist talk: SAT, Jan. 19, 8pm.

MCMULLEN GALLERY University Hospital, 8440 -112 St., 407-7152. Open Mon-Fri 10am-8pm; Sat and Sun 1-8pm. **ARCTIC SURVIVAL: ANIMALS IN INUIT LIFE AND ART:** Inuit artists prints, sculpture and textiles. Until Jan. 20.

MILNER ART GALLERY Stanley Milner Library Main Fl. Lobby, Sir Winston Churchill Square. **IN THE MAGIC GARDEN OF THE DRAGON KING:** Carved and painted panels. Until Dec. 31.

ORTONA GALLERY 9722-102 St., 439-6943. Open weekends noon-5pm. **THE BODY BOTANICAL:** Work by Marlena Wyman. Until Dec. 16.

P.I.T.S. Basement, 10154-103 St., 945-6435. Small art sale presented by The Society of Student Artists (SOSA). FRI, Dec. 14, noon-8pm; SAT, Dec. 15, 10am-6pm.

PROFILES PUBLIC ART GALLERY 19

Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. •**PRESENCE:** St. Albert Place Visual Arts Council exhibition. Until Dec. 22.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. **CHRISTMAS TREASURES:** Paintings by Katerina Mertikas, Leslie Poole, Barbara Akins, Yuriko Kitamura and Quebec landscape artists including Vladimir Horik. New ceramics by Carol and Richard Selfridge and Arne Handley. Until Dec. 22.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. **LOCOMOTIVE TORPOR:** Photogravures by Newfoundland print artist David Morrish. Until Dec. 20.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. **STREETS AND SUMMITS:** New original watercolours by J. Yardley-Jones. Dec. 13-18.

ST. THOMAS COFFEE HOUSE 44 St. Sthomas St., St. Albert. **WHAT'S IN A FLOWER:** Watercolour and wax on rice paper works by Sheilagh Knox. Until Dec. 31.

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. **RESILIENCE:** Oil paintings, watercolours and mixed-media works by various artists. Also new works by Carole May Coty and Bruce Allen.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. **EDMONTON THROUGH THE EYES OF AN ARTIST:** Landscapes, cityscapes in a variety of mediums by Gina Anderson, Ellenor Cleland, Carole May Coty, Jean Cuthbertson, Sally Burno, Ellen Neary and Patricia Trudeau. Until Dec. 22.

UPSTAIRS GALLERY/GREAT BEAR FRAMING 2nd Fl., 11631-105 Ave., 452-8906. Open Mon-Sat 9-5pm. **THE RED AND GREEN SHOW:** Small art by a group of artists. Until Jan. 5.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. **THE FEAST:** Christmas group show featuring recent works by gallery artists. Until Dec. 31.

VISUAL ARTS ALBERTA ASSOCIATION 3rd Fl. Harcourt House, 10215-112 St., 421-1731. **TANGLED STAMEN:** Paintings by Eileen Raucher-Sutton. Until Dec. 28.

DANCE

ALBERTA BALLET Jubilee Auditorium, 11455-87 Avenue, 424-5278, 451-8000. **The Nutcracker.** Presented by Alberta Ballet and Ballet British Columbia. Choreography by Mikko Nissinen. Music by Pyotr I. Tchaikovsky. Dec. 13-15, 7:30pm. Matinees Dec. 15-16, 2pm.

KOMPANY! Jagged Edge Lunchbox Theatre, 3rd floor, Edmonton Centre, 944-9115, 420-1757. **Fa La La!** By Ron Schuster. Choreographed by Darold Roles, Ron Schuster and Jan Taylor. Musical dance revue. Dec. 17-22. Tue-Fri 12:10pm; Fri and Sat 8pm. TIX \$8 adult, \$5 student/senior; Two-for-one-Tuesdays. Adv. tickets @ TIX on the Square, @ the door.

THEATRE

THE BLACKBIRD PUPPET PROJECT The Arts Barns, 10330-84 Ave., 448-9000. Presented by Fringe Theatre Adventures. A Green Fools Production. By Chris Craddock, Dean Bareham and Jennie Esdale. Marionette, hand and rod puppets, mask and stilt charac-

ters bring to life this enchanting story of fitting in and following your dreams. Until Dec. 16.

BRITISH INVASION Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. By B. Roberts and Will Marks. A tribute to the British contribution to the world of popular music. Until Feb. 10. TIX \$39-\$74.

CHIMPROV! The New Varscona Theatre, 10329-83 Ave., 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

THE CHRISTMAS CAPER OF CANDY CANE LANE Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave., 420-1757. Musical. By Kamilla Reid. Music direction by Randy Mueller. Choreography by Cindy Kerr. A Christmas adventure. following the journey of six toys on a hunt for a toy-napper. Until Dec. 15, 7:30pm; matinees Sat and Sun 2pm. TIX \$15 or \$50 family of four @ door, @ TIX on the Square.

A CHRISTMAS CAROL The Citadel, MacLab Theatre, 426-4811. Adapted by Tom Wood. Based on the story by Charles Dickens. Until Dec. 30, 7:30pm. TIX \$48.15-\$72.05.

THE CHRISTMAS CAROL PROJECT 2001 The Roxy, 10708-124 St., 453-2440. Presented by TheatrePublic. A musical revue of Dickens's tale featuring Edmonton musicians. Dec. 19-22. TIX \$20 adv. @ Roxy Theatre Box Office, \$25 @ door.

THE LAW AND THE ORDER Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. The annual Policeman's Ball is an event where all of those parties involved in the justice system can get together and relax. But tragedy strikes. Until Jan. 27.

THE LEGEND OF THE DRAGON FLAGON Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Rd., 448-9339. When a mysterious stranger brings a magic gift to the mysterious kingdom of Arborum everything turns into chaos. Until Jan. 26.

A MEDIEVAL FEAST The Celtic Hall, Golfdome, 10104-32 Ave., 430-3663. Dinner theatre. An interactive event with music, theatre, Irish dancers and jugglers. Every Friday in December.

MIRACLE ON 34TH STREET Festival Place, 100 Festival Way, Sherwood Park, 449-3378. Presented by the Festival Players. Kris Kringle, a department store Santa, creates a frenzy when he begins telling everyone he really is Santa Claus. Dec. 16, 19-22. (mat and evening show); Dec. 16 dinner @ 6pm, show @ 7:30pm. TIX \$35 adult (dinner and show); \$30 children/senior (dinner and show); \$14 adult (show only); \$12 children/senior (show only).

REDEEMING GRACE Jagged Edge Lunchbox Theatre, 3rd Fl. Edmonton Centre, 10205-101 St., 463-4237, 420-1757. By Beverley Ann Ross and Alison Wells. A comedy with music. About misplaced values, hot prospects and the true meaning of Christmas. Until Dec. 15. Tue-Fri 12:10-1pm; Sat 8pm. TIX \$8 adult, \$7 senior @ TIX on the Square, @ door. Ph. 463-4237 before 11am to order lunch.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

TONY 'N' TINA'S WEDDING Silver Slipper, Northlands Park, 451-8000. Comedy, interactive theatre. TIX Dec. 14, 21, 22, 6pm, \$65 @ TicketMaster. Dec. 31, 7pm, \$85 @ TicketMaster.



ROCKIE HOROSCOPE

By ROCKIE GARDINER

♈ ARIES (Mar 20-Apr 19): Rams tend to take the onset of winter more seriously than other signs, mainly because the Capricorn sun asks such pointed questions as "What do you plan to do with the rest of your life?" Until you have to face that piece of music on the 22nd, when your Mars ruler is challenged by its square to Saturn, treasure the tunes, traditions, faces and places you know and love. Friends of friends or a group you would like to identify with (if you weren't considered a one-man band) are especially influential; think of them as your lucky charms.

♉ TAURUS (Apr 20-May 20): Passion, intrigue, friendship, other people's money—enough outside interests to keep you fascinated and frequently amused until the New Year. Then the chickens hatched from the eggs you've laid during the past year come home to roost. This, in Martha parlance, is a good thing. Bulls feel more secure when other earth signs such as Capricorn radiate supportive vibes. Christmas can be especially comforting because your affectionate Venus ruler crosses the line separating spirited Sag hijinks from cozy Cap conservatism.

♊ GEMINI (May 21-June 20): The bells jingling during this holiday season could serve as a reminder that somehow something in your life is lacking. No, you're not being paranoid; thanks to restrictive Saturn transiting your sign, you're simply more prudent and realistic than you were last year, and the 27 years before that. If you're being provoked into making a change that is long overdue, so be it. Courageous Mars won't be in your career midheaven again, pushing for action, for another two years, by which time Saturn will be gone from Gemini. *Carpe diem.*

♋ CANCER (June 21-July 22): To nurturing, family-centric Crabs, it may seem perfectly natural and in keeping with the holiday season. However, in astro-actuality, the reason you're so involved with youngsters right now is because Mercury, ruler of the wee ones, is in Capricorn, sign of soulmates and significant others. Your focus (and dependence) on partners and co-workers becomes stronger the further into Capricorn we get; it's especially evident during the Cancer full moon eclipse over New Year's weekend.

♌ LEO (July 23-Aug 22): Are you quietly networking your way through holiday gatherings or obviously sniffing around for a new employment opportunity? Even if the Lion is officially on vacation, where and what you'll be working on in 2002 may well be the main topic on your mind. When you're filled with as much creative juice and spirit as you presently are, your need to have a satisfying outlet becomes apparent to everyone concerned. Remember: if you can't move forward until the planetary action heats up in Aquarius, you're making a first impression now.

♍ VIRGO (Aug 23-Sept 22): Enough horsing around, spending with abandon and waxing philosophic. Like down-to-earth Taureans, Virgins tend to breathe a sigh of relief once Sagittarius is over and Capricorn kicks in. It's not that you object to all those effusive people or the rich holiday fare, but there comes a time—e.g., on the 22nd, when your Mercury ruler faces off against expansive Jupiter—when you realize that you've reached your limit and that you're exhausted. Prodding by a partner with visions of perfection only aggravates the situation.

♎ LIBRA (Sept 23-Oct 22): Librans might have something that resembles a life outside of the house, family, lovers and kids—perhaps the possibility of a trip is lurking in the future—but until winter is officially over, most of your time will be spent redefining "domestic bliss." Although you may have to adjust to different circumstances, it won't be that much of a stretch. In fact, once Aquarius begins, you should have a lot of fun creating and communicating with the latest techno-toys. Tried-and-true can be so over-and-done-with.

♏ SCORPIO (Oct 23-Nov 21): Only a spoilsport would pity the poor Scorpio who is about to make even more money over the next few weeks! Better line your ducks up as soon as possible, because a fabulous opportunity could come knocking about the time Santa comes down the chimney, which is when your Mars co-ruler is encouraged by jolly Jupiter to go for broke. After the initial overture, you won't have to wait much longer than New Year's Day to see how far you can realistically expand your bottom line. Does luck have something to do with it? Of course! That, and your amazing intuition.

♐ SAGITTARIUS (Nov 22-Dec 21): The last days of solar Sagittarius will be fueled by whatever begins for you personally at the Sag new moon/solar eclipse on the 14th. Keeping track of where you, not the whole herd, is heading may be more difficult than you think. That's because Mercury in tradition-bound Capricorn is being challenged by your Jupiter ruler to extend rhyme and reason beyond their customary borders, but not too far out. One more year of learning what (or who) is limiting your ability to relate to a significant other, and the lesson Saturn in your Gemini marriage house has been teaching will be done.

♑ CAPRICORN (Dec 22-Jan 20): 'Tis the season. Because Christmas, which celebrates the birth of the sun/son, is pure Capricorn, you'll feel right at home even if you're not at home. Whether you're lying in your psychic retreat, hiding out at a friend's or making time so you can read and write in peace—Mercury is in your sign—you can't avoid the pressure to do, to be the leader you intrinsically are. When daring Mars challenges your cautious Saturn ruler at the winter solstice, only the most self-disciplined Goat will ignore the clarion call to action.

♒ AQUARIUS (Jan 21-Feb 18): This holiday season, good things come in small, medium and extra-large packages. Keep in mind that your Uranus ruler is open to all things new and novel, and when lovable Venus jumps into the selection process on the 19th, satisfaction is guaranteed. Keeping a warm, romantic glow going won't be difficult; a blazing fire in the loins is something else. As winter and earthbound Capricorn sets in, life becomes more practical than it's been lately. Therefore, if you don't expect fireworks and aerial acts to wow you, you should be quite content.

♓ PISCES (Feb 19-Mar 19): It's not that Fish always wander about aimlessly; they do manage to feed themselves and migrate to warmer or colder waters as the season demands. However, with energetic Mars in your sign (but only until January 18), you may also be motivated by a growing sense of purpose that complements an increase in daring and self-confidence. So when Mars and benevolent Jupiter form a favourable alliance on Christmas Eve, you'll probably make a huge leap of faith. Prosperity beckons and luck, you feel, is with you.

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.
Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; free to kids under 4.

FORT EDMONTON PARK Fox Dr., Whitemud Dr., 496-8787, 496-2925. FRI 14-SUN 23 •(6-10pm): Christmas reflections. TIX \$10 adult, \$8 child. •(7-9pm): Voyageur Noel. TIX \$10 adult, \$8 child. SAT 15 (1-3:30pm): Christmas cooking for kids, 6-10 yrs. \$16.50/child.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-2910, 496-2925. Open weekdays 9am-4pm; weekends/hols 1-4pm. •Weekend Adventures, drop-in activities 1-4pm weekends and holidays. •Animals as Architects: Interactive display for all ages. SUN 16, 23: Winter frolic. TIX \$1.25 adult, \$1 youth/senior, \$.75 child, \$3.75 family.

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat, 10am-5pm; Sun, 1-5pm. •CONNECTED VOICES: Celebrating the women of St. Albert. Until Mar. 16. •DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Hear birdcalls, examine the minerals in the mine, watch live frogs, interact and play Predator-the food-chain game. Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri, 9am-6pm; Sat-Sun, 11am-6pm. •HIGH ARCTIC HOLIDAYS: Until Jan. 7. •CHRISTMAS POTPOURRI: Until Dec. 23. TIX \$5 adult, \$4 senior/youth/student, \$2.50 kid, \$15 family.

ODYSSIUM 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •TRANSCANADA PIPELINES GALLERY: SPACE PLACE: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131, www.pma.edmonton.ab.ca. Open daily 9am-5pm. •THE CHINESE EMPERORS' COLLECTION: QING DYNASTY: Rare artifacts used by the Imperial Family and Imperial Court of the Qing Dynasty. Examples of garments, carved jade, silk embroidery and lacquer utensils. Until Jan. 4. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •TREASURES OF THE EARTH: Geology collection. Permanent exhibit. •THE HABITAT GALLERY: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •THE NATURAL

HISTORY GALLERY: •BUG ROOM: Live invertebrate display. Permanent. •THE BIRD GALLERY: Mounted birds. Permanent. •SIXTIES: Featuring Linda McCartney's *Sixties, Portrait of an Era*. Photographic exhibition of works by Linda McCartney. Until Jan 13. *Backstage and Behind the Scenes*. Photographs of the Beatles during their 1964 visit to North America. Until Apr. 1. •SAT 22 (10:30am): Psychedelic Saturdays: *Thunderbirds* (film). Price included with admission. •Alice's Restaurant (The Museum Café), 488-7333. Open Mon-Thu 9am-8pm; Fri 9am-midnight (coffee-house evenings); Sat-Sun 10am-4pm. Until Dec. 14; Jan. 18-Mar. 22. •FRI 14 (8pm-midnight): Nicola Devine (blues singer). Price included with admission. •TIX Weekend \$12 adult; \$10 senior; \$6 youth (7-17 yrs.); free kids 6 and under; \$30 family (2 adults and kids). TIX (until Apr. 1) weekdays (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs.); free kids 6 and under; \$22.50 family (2 adults and kids).

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. SUN 16 and 23: *A Christmas Past*. SAT 29-SUN 30: *A Child's Christmas in Wales*. TIX \$3 adult, \$2 senior/youth, \$8 family, kids 6 and under free.

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Open daily (until Dec. 31) 9:30am-4pm •Every SUN (1-4pm): Explore the zoo. SUN 9 (1-4pm): Jingle bell zoo. TIX (until Dec. 31) \$2.50 child (2-12 yrs); \$4 adult; \$3.25 youth (13-17yrs)/senior; \$12.25 family.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm): Pre-school storytime. Until Dec. 13. SAT 15 (2pm): Christmas tree decorating party.

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St., 479-1999. •Every SAT (11am-1pm): Kids arts and crafts and recreation, all ages. Free. Pre-register. •Every SAT (2-4pm): XBR Breakdancing. Free. •Every SUN (2-4pm): Métis dance lessons, all ages. Free.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Saturday activities each month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March.

EXPRESSIONZ CAFÉ, MEETING AND MARKET PLACE 9142-118 Ave., 471-9125. SAT 15 (1-3pm): The Time Flies (CD release event). Horse drawn sleigh rides and hot chocolate across the street at the Alberta Avenue Community League in the afternoon. Free.

GRANT MACEWAN COLLEGE Jasper Place Campus, 10045-156 St. 497-4303. •Creative Movement for 2-5 year-olds. Starting Jan. 12 and 24. •Combination dance for 6-7 year-olds. Starting Jan. 7 and 12. •Teen

Jazz Funk Dance for 8-15 year-olds. Starting Jan. 12.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. SAT 15 (2pm): Snowy fingers, craft and story, 9-12 yrs. Pre-register.

JOHN WALTER MUSEUM Kinsmen Park, 10633-93 Ave., 496-8787. Open Sun 1-4pm. •496-2925. CANDLE-LIGHT CHRISTMAS: Celtic music. TIX \$18.50 adult, \$10 child (12 yrs and under). Dec. 13-16, 20-23, 26-27, 7:30pm. THU 13 (9:30-11:15am): The Walters' Christmas Party, 3-5 yrs. \$12. SUN 16: Christmas baking. SUN 23 (1-4pm): Snowshoe and hot chocolate. SUN 30 (1-4pm): Get ready for New Years. Free.

LESSARD LIBRARY 6104-172 St., 496-1871. •Every TUE and WED (10am); THU (7pm): Pre-school storytime, 3-5 yrs. Until Dec. 13. SAT 15 (2pm): Silly Saturday, 5+ yrs. Pre-register.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. SAT 15 (10:30am): Woolly yarns puppet show, 3-12 yrs.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. SAT 15 (2pm): 'Tis the jolly season, 5+ yrs. Drop-in.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. THU 13: Parent and Pre-schooler program: Hanukkah, Oh Hanukkah. \$5/child. TUE 18, THU 20: Parent and Pre-schooler program: Oh, Christmas tree. \$5/child.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Every TUE (10:30am) and WED (2pm): Storytime, 3-5 yrs. Until Dec. 18. Drop-in. •Every THU (7pm): Pyjama storytime for families. Until Dec. 20. Pre-register. •Every THU (10:30am): Fun for ones, 12-24 months. Pre-register. SAT 15 (2pm): Silly Saturday. Pre-register.

THE ROOST NITECLUB 10345-104 St., 426-3150. SUN 16 (3-7pm): Christmas Four Our Kids: The Gay and Lesbian Community Centre of Edmonton. Parents and their kids (12 and under). Free.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. SAT 15 (10:15am and 2:15pm): Holiday puppet show. All ages.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. SAT 15 (2pm): Deck the boughs, 4-12 yrs. Pre-register.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every FRI (10:30am): Time for twos. Until Dec. 14. Pre-register.

WESTMOUNT CENTRE ARENA 413-4949. •Every Sat and Sun (1 and 2pm): *Frosty in a Winter Wonderland*, the National Ice Theatre of Canada. Until Dec. 23.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every THU (10:30 and 11:15am): Time for twos. Until Dec. 13. SAT 15 (2pm): Not a creature was stirring.

WILLIAM LUTSKY YMCA 1975-111 St., 439-9622. FRI 14 (7-10:15pm): YMCA Jr. High Youth Dance. TIX \$1 YMCA member, \$3 non-member. Bring photo ID.

YOUTH CHALLENGE

INTERNATIONAL (416) 504-3370/ FRI 21 (1-2:30pm): Youth Challenge International Slide show. Learn about adventures, development projects, and personal challenges faced by YCI participants in Nicaragua, Guyana, Costa Rica and Vanuatu. Free.

LECTURES/MEETINGS

THE CENTRE FOR WELLNESS IN MOTION 11908-129 Ave., 459-3908. •Every 2nd and 4th WED (9-11am and 6:30-8:30pm): What is Reflexology? Have a reflexology treatment. Community drop-in clinic.

CITY HALL Sir Winston Churchill Sq., 462-4491. SUN 16 (7:30pm): Life Enrichment Centre's Annual Christmas Candlelighting. Featuring Judy Armstrong (vocals), Kelly Thomas (piano), Grove City Barbershop Chorus, Deanna Clee Youth Choir.

COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 736-3780, 951-2324, 439-0631. Learn Shamanic journeying. Meet your power animals and guides.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until Dec. 21. Drop-in.

NINA'S RESTAURANT 10139-124 St., 492-0443. SAT 15 (2-3:30pm): U of A Philosophers' Café: In informal, lively conversation about philosophical/topical issues. *Is Edmonton Really as Ugly as Everyone Says? And Does It Matter?* with Allen Carlson (Professor of Philosophy), Bernard Linsky, Chair (moderator).

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (use west door of building), 426-4620. FRI 14 (6:45-8:30 a.m.): Special holiday season *Game Show Mania* presented by Ron Waterfield. \$2. Everyone welcome.

PUBLIC MEETING Lago Lindo Community Hall, 17123-95 St., 496-6126. MON 17 (7pm): Proposed amendment of Edmonton North (Lake District) Area Structure Plan.

TOASTMASTERS 10451-170 St., 2nd Fl. Boardroom, 472-4911. •Every TUE (7-9pm): Communication, personal growth and leadership, weekly meetings.

WASKAHEGAN TRAIL ASSOCIATION (WTA) Bonnie Doon Recycle, 85 St., 85 Ave., 478-5622. SUN 23 (10am): Free guided cross country ski at Waskahegan Staging area loops. Bring lunch and beverage.

LITERARY EVENTS

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-8342. THU 20 (7:30pm): Fiction book group.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-1888. THU 13 (10am-noon): Talking book club.

LIVE COMEDY

COMEDY FACTORY 3414 Calgary Tr. N., 469-4999. THU 13-SAT 15: MC, comedian Henry Watson and the Comedy Factory Improv Players. THU 20-SAT 22: MC, comedian Nelson Giles and the Comedy Factory Improv Players.

FARGOS ON WHYTE 10307-82

Ave., 433-4526. •Every SUN: Fargos Laugh-a-Lot Comedy.

J.J.'S PUB 13160-118 Ave., 451-9180. •Every WED: The Comedy Support Troupe.

SPECIAL EVENTS

ALBERTA LEGISLATURE 427-7362. •Voices in the Rotundo. 7-9pm. •Skating. •Events in the Pedway. Until Dec. 22, 6-9pm.

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St., 479-1999. FRI 14: Traditional round dance. (5pm): Pipe ceremony. (6pm): Feast. (7-midnight): Round dance.

THE GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) 103, 10612-124 St., 488-3234. TUE 25 (2-8pm): Talking Together: GLCCE Christmas dinner and social. All gay, lesbian, bisexual, transgender people and their family and friends are welcome. •Open Mon-Fri 1:30-5:30pm; 7-10pm. For information and/or support, during the holiday season and year-round, call or drop-in. Providing information and support about gay, lesbian, bisexual and transgender issues.

WESTMOUNT HALL 10970-127 St., 482-1794. SAT 15 (6:30pm cocktails): Womospace Holiday Dinner and Dance: Three-course dinner, entertainment with Daughters of the Nile Dance Troupe and various artists. (9pm-1am): Dance with DJ Licorice Whip. TIX \$20 (\$5 of ea. ticket to charity). Adv. tickets @ Orlando Books.

WORKSHOPS

THE ARTS BARN 10330-84 Ave. SAT 15 (2pm): Hip Hop dance workshop taught by Jazmin. For all ages beginners or experienced dancers. \$20.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 487-2064. •Our winter landscape. SUN 9, 10am-4pm. \$38. Pre-register.

EDMONTON SHAMBHALA CENTRE 207, 10110-124 St., 489-0707 (days), 465-2834 (evenings weekends). •Every FRI (7:30pm): Buddhist meditation class. Suggested donation \$10.

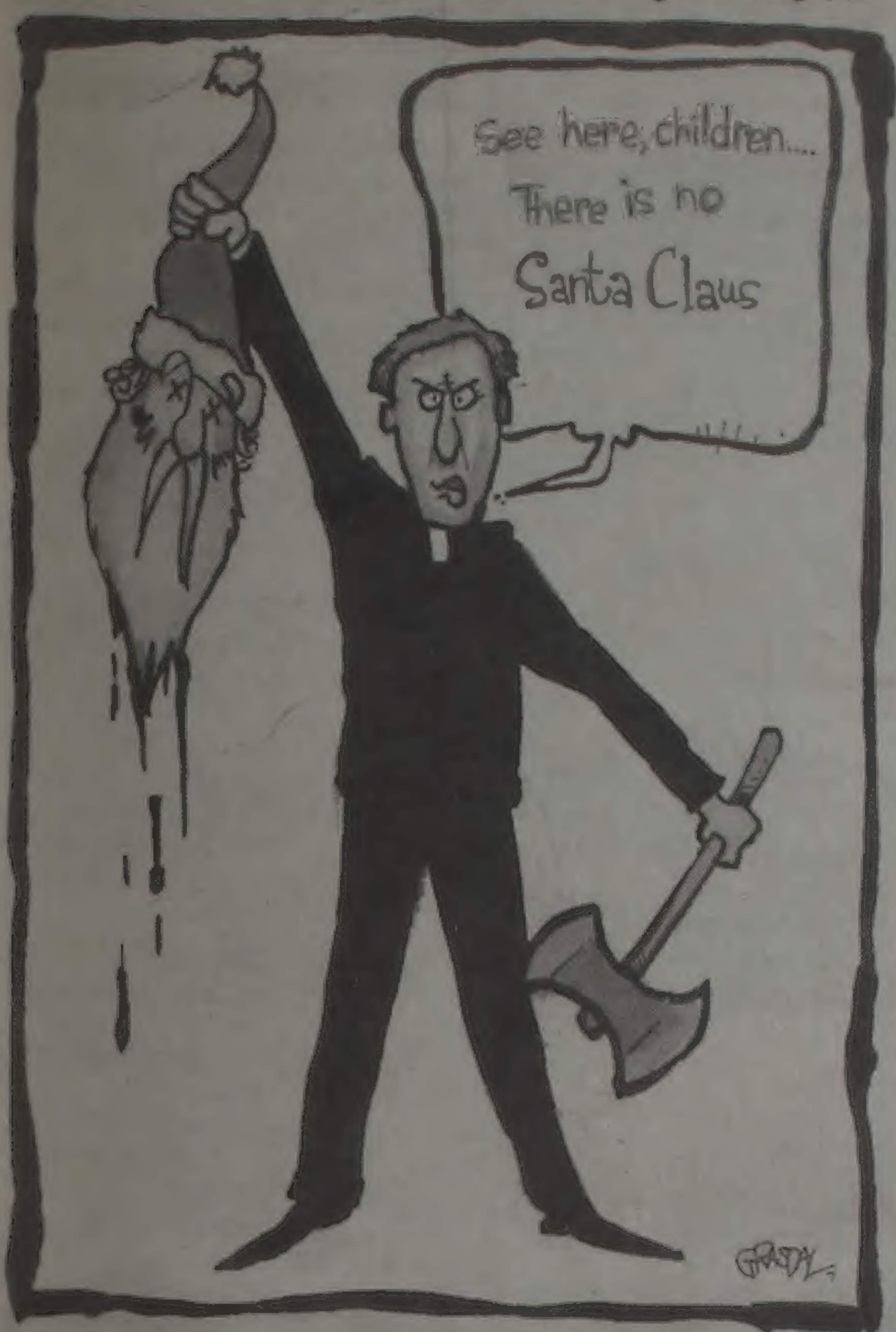
GRANT MACEWAN COLLEGE Jasper Place Campus, 10045-156 St. 497-4303. •Arts-oriented trip to London, May 10-19. \$2295. •Publicity and Media Relations in the Arts, Applied Marketing in the Arts, Human Resource Management in the Arts, Facility Management, Museum/Gallery Management and Fundraising and Grants. Starting Jan.

KITA NO TAIKO 431-0300. Japanese drumming workshops. Jan. 9, 14, 16 evenings; Jan. 13 day. \$35. Min. age 14.

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artists to artists

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No person shall win more than once every sixty days.

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artists to artists

Urgent! Actory needed for Digi-feature. No exp. required. Leads: Male 28ish, female 20ish. NOT PORN. Call 439-8528.

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Workshop West Theatre, 2002 Playwrights Garage. For application ph Vern Thiessen 719-2136. **Deadline: FRI, Jan. 18, 2002.**

FIFTY3, the magazine of visual culture published by Latitude 53, is looking for writers. For more info call 423-5353 or mail fifty3@latitude53.org.

Local bands and musicians: The Edmonton Public Library wants to buy your CD. By adding your CD to the Library's collection, you can help to publicize your act to the music-buying public. Info contact Lloyd, llike@epi.ca

musicians

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Bass player needed for creepy, melodic, acoustic project. Infr: Tool. Call Jay 466-8866.

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Female vocalist looking for musicians to start a band. Open to most types of music. Ph 992-9528 or 901-0084.

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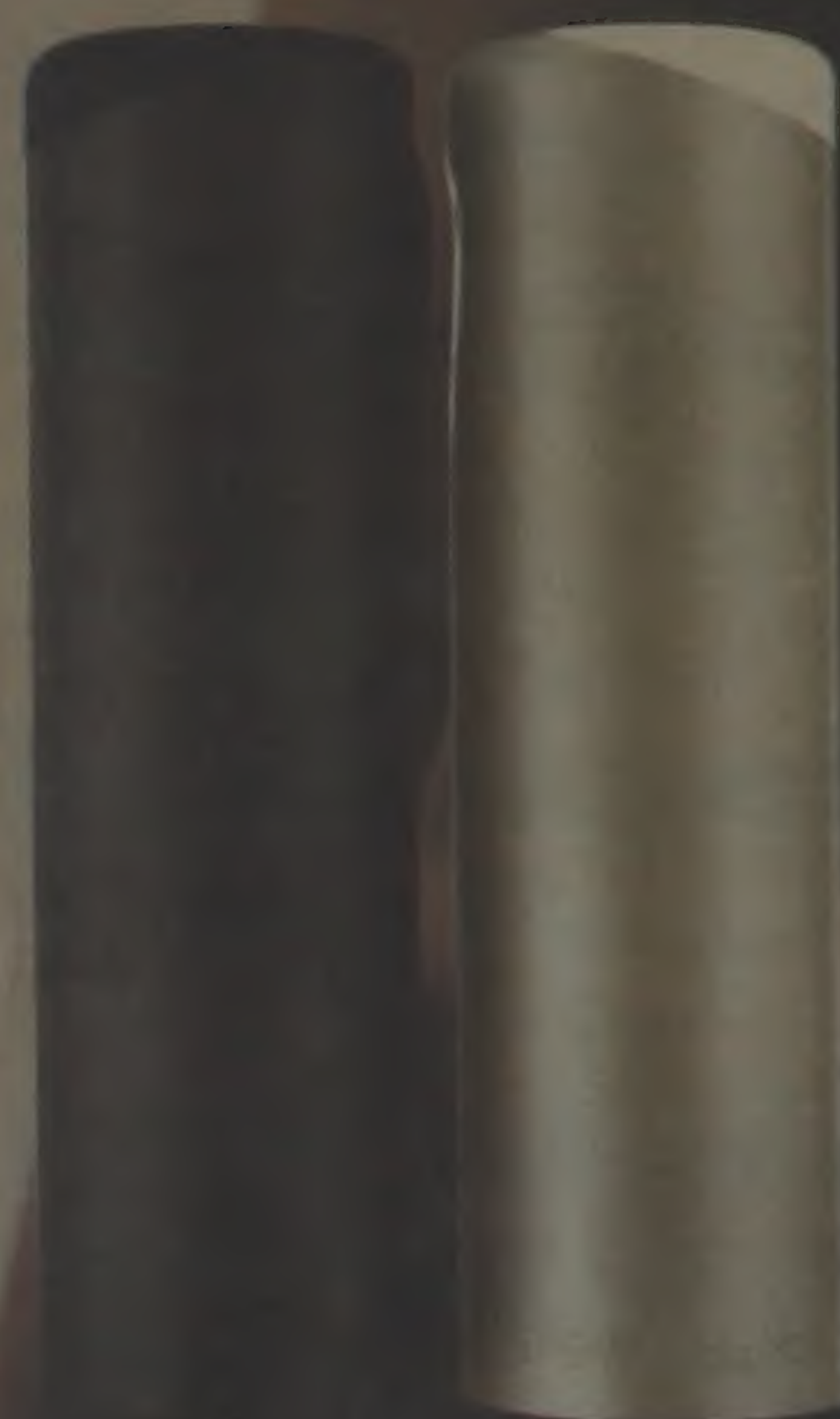
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